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ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit once more displays the wide variety of the Archives' holdings, which document countless aspects of BSO history—music directors, guest artists, and composers, as well as Symphony Hall's world-famous acoustics, architectural features, and multi-faceted history.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a display case in the Brooke Corridor exploring the history of the famed Kneisel Quartet formed in 1885 by then BSO concertmaster Franz Kneisel and three of his BSO colleagues
- two displays in the Huntington Avenue corridor celebrating the 200th anniversary of Boston's Handel and Haydn Society, the oldest continually operating arts organization in the United States, and which performs fourteen concerts at Symphony Hall during its 2014-2015 bicentennial season

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- a display in the first-balcony corridor, audience-right, celebrating the recent 50th anniversary of the Boston Symphony Chamber Players
- a display case in the first-balcony corridor, audience-right, of memorabilia from the BSO's 1956 concerts marking the first performances in the Soviet Union by a Western orchestra
- a display case, also audience-right, on the installation of the Symphony Hall statues in the period following the Hall's opening
- a display case in the Cabot-Cahners Room spotlighting artists and programs presented in Symphony Hall by the Celebrity Series, which celebrated its 75th anniversary last season

TOP OF PAGE, LEFT TO RIGHT:

A Celebrity Series flyer for a 1939 Symphony Hall appearance by Topian Kirsten Flagstad

A portra t of Paul Cherkassy (BSO violinist from 1923 to 19-2) a 2014 gift to the BSO from the e-tate-of-Paul and Choo Chinrko by part of a di-play of orchestra member memorabilia located at the lage-end of the first alcony corridor and ence-right

A bum cerof the Bit is Symphiny hamber Players 966 from it y winning firit is mm in tall re-ciding in R. A.

8 KEITH LOCKHART



Michael J. Lutch

Keith Lockhart became the twentieth conductor of the Boston Pops in 1995, adding his artistic vision to the Pops tradition established by his predecessors John Williams and Arthur Fiedler. Mr. Lockhart holds the Julian and Eunice Cohen Boston Pops Conductor chair, and in 2015 celebrates his twentieth anniversary as Boston Pops Conductor. He has worked with a wide array of established artists from virtually every corner of the entertainment world, while also promoting programs that focus on talented young musicians from the Tanglewood Music Center, Boston Conservatory, and Berklee College of Music. During his twenty-year tenure, he has conducted nearly 1,600 Boston Pops concerts and introduced the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. Mr. Lockhart has also introduced concert performances of full-length Broadway shows, including Rodgers and Hammerstein's Carousel and Stephen Sondheim's A Little Night Music, and the PopSearch and High School Sing-Off competitions. Under his leadership, the Boston Pops has commissioned several new works—including The Dream Lives On, a tribute to the Kennedy brothers, which was premiered in May 2010 during the 125th anniversary season—and dozens of new arrangements.

Audiences worldwide love Keith Lockhart's inimitable style, expressed not only through his consummate music-making, but also by his unique ability to speak directly to the audience about the music to which he feels so passionately committed. He and the Boston Pops have released five self-produced recordings—2013's A Boston Pops Christmas-Live from Symphony Hall, as well as Sleigh Ride, America, Oscar & Tony, and The Red Sox Album—and also recorded eight albums with RCA Victor—Runnin' Wild: The Boston Pops Play Glenn Miller, American Visions, the Grammy-nominated The Celtic Album, Holiday Pops, A Splash of Pops, Encore!, the Latin Grammy-nominated The Latin Album, and My Favorite Things: A Richard Rodgers Celebration. Keith Lockhart has made 75 television shows with the Boston Pops, including a 2009 concert featuring jazz trumpeter Chris Botti, and special guests Sting, John Mayer, and Steven Tyler, and the annual Boston Pops

Fireworks Spectacular, broadcast nationally for many years on the A&E and CBS television networks. He has also led many Holiday Pops telecasts, as well as 38 new programs for PBS's *Evening at Pops* (1970-2004). The 2015 "Very Best of the Boston Pops" tour of the southeastern United States is his 40th national tour with the Pops. He has also led Boston Pops concerts at Carnegie Hall and Radio City Music Hall, and brought the music of "America's Orchestra" overseas in four tours of Japan and Korea. Mr. Lockhart has led the Boston Pops in the national anthem for numerous major sports events.

Keith Lockhart currently serves as principal conductor of the BBC Concert Orchestra in London, which he led in the June 2012 Diamond Jubilee Concert for Queen Elizabeth II, and as artistic director of the Brevard Music Center summer institute and festival in North Carolina. He has appeared as a guest conductor with virtually every major symphonic ensemble in North America, as well as several in Asia and Europe. He was music director of the Utah Symphony from 1998 to 2009, and led that orchestra in performances at the 2002 Olympic Games, as well as on its first European tour in two decades. Prior to coming to Boston, he was the associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, as well as music director of the Cincinnati Chamber Orchestra.

Born in Poughkeepsie, NY, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University and Carnegie Mellon University, and honorary doctorates from several American universities. For further information, visit keithlockhart.com.



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JOHN WILLIAMS





In a career spanning five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage, and he remains one of our nation's most distinguished and contributive musical voices. In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Laureate Conductor, which he assumed following his retirement in December 1993, and is also Artist-in-Residence at Tanglewood. In addition, he maintains thriving artistic relationships with many of the world's great orchestras. Mr. Williams has composed the music and served as music director for more than 100 films. His nearly 40-year artistic partnership with director Steven Spielberg has resulted in such acclaimed and successful films as Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind, the Indiana Jones films, Saving Private Ryan, and Lincoln. Mr. Williams also composed the scores for all the Star Wars films, the first three Harry Potter films, and Superman, among many others. He has received five Academy Awards and a total of 49 Oscar nominations, making him the Academy's most-nominated living person. For television, he wrote scores for the early anthology series Alcoa Theatre, Kraft Television Theatre, Chrysler Theatre, and Playhouse 90, as well as themes for NBC Nightly News ("The Mission"), NBC's Meet the Press, and PBS's Great Performances. His works for the concert stage include two symphonies, and concertos for violin, viola, cello, flute, oboe, clarinet, bassoon, horn, trumpet, and tuba. Mr. Williams has composed music for many important cultural and commemorative events, including "Liberty Fanfare" for the rededication of the Statue of Liberty, "American Journey" for the America's Millennium concert in Washington, D.C., and themes for the 1984, 1988, and 1996 Summer Olympic Games and the 2002 Winter Olympic Games. John Williams is a recipient of the National Medal of Arts, the highest award given to artists by the United States Government; the Olympic Order, the IOC's highest honor; and the Kennedy Center Honor. Mr. Williams composed and arranged "Air and Simple Gifts" especially for the 2009 inaugural ceremony of President Barack Obama, and in September 2009, the Boston Symphony premiered a new work for harp and orchestra entitled "On Willows and Birches."

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Francisco Goya, Seated Giant (detail), by 1818. Aquatint with burnishing and scraping, first state. Katherine E. Bullard Fund in memory of Francis Bullard. Museum of Fine Arts, Boston.

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A BRIEF HISTORY OF SYMPHONY HALL



The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about

2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and \$750,000 later—the new hall was opened. The inaugural gala concluded with Beethoven's *Missa Solemnis* under the direction of Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein.

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools.

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and installed in 1949, is considered one of the finest concert hall organs in the world. The console was



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autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach. The 2004-2005 season brought the return to use of the Symphony Hall organ following a two-year renovation process by the firm of Foley-Baker, Inc., based in Tolland, CT. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell. The Massachusetts Avenue lobby and box office were completely renovated in 2005.

For many years the biggest civic building in Boston, Symphony Hall has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. DeMille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

In 1999, Symphony Hall was designated and registered by the United States Department of the Interior as a National Historic Landmark, a distinction marked in a special ceremony at the start of the 2000-01 season, when the Boston Symphony Orchestra marked the centennial of its home. Recent renovations have included new electrical, lighting, and fire safety systems; an expanded main lobby with a new marble floor; and, in 2006, a new hardwood stage floor matching the specifications of the original. For the start of the 2008-09 season, Symphony Hall's clerestory windows (the semi-circular windows in the upper side walls of the auditorium) were reopened, allowing natural light into the auditorium for the first time since the 1940s. Now more than a century old, Symphony Hall continues to serve the purpose for which it was built, fostering the presence of music familiar and unfamiliar, old and new—a mission the BSO and Boston Pops continue to carry forward into the world of tomorrow.

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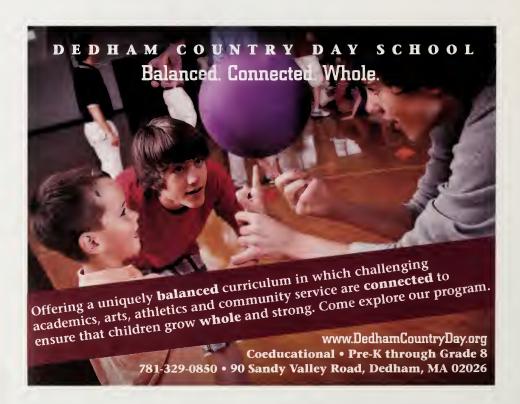
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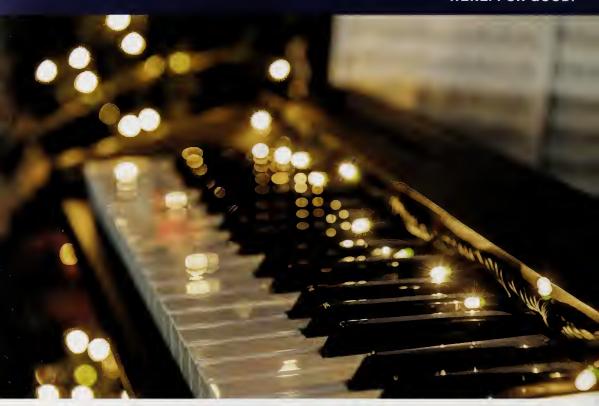


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arr. Troob

HOLIDAY POPS KIDS MATINEES

Saturday, December 6, at 11am | Sunday, December 7, at 11am Saturday, December 13, at 11am | Sunday, December 14, at 11am Saturday, December 20, at 11am | Sunday, December 21, at 11am Wednesday, December 24, at 11am

KEITH LOCKHART conducting with the **TANGLEWOOD FESTIVAL CHORUS**, John Oliver, Conductor

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Hallelujah Chorus, from Messiah Handel-Mozart

Prelude to Hansel and Gretel Humperdinck

Songs Mama Taught Me arr. Sebesky

Veni, Veni, Emmanuel arr. Sebring

How the Grinch Stole Christmas Hague/Geisel-Troob

JEREMIAH KISSEL, narrator

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Sleigh Ride Anderson

Selections from Home Alone

Somewhere In My Memory Williams/Bricusse
Merry Christmas, Merry Christmas Williams/Bricusse

The Twelve Days of Christmas arr. Chase/Sebesky

A Visit from St. Nicholas ('Twas the Night Before Christmas) arr. Reisman Text by Clement C. Moore | Images by Jan Brett

Christmas Is For Children Sing-Along
Jingle Bells—Rudolph the Red-Nosed Reindeer—The Chipmunk Song—
A Holly Jolly Christmas—Deck the Hall—Frosty the Snowman—
We Wish You a Merry Christmas

For more about "Veni, Veni, Emmanuel," see page 23.

Special thanks to Norm Buerklin

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"In wildness is the preservation of the world."
-Henry David Thoreau

Lying just a half hour west of Boston, the wild and scenic wonderland of the Sudbury, Assabet, and Concord Rivers displays a subtle, ephemeral natural beauty in every season. Great Meadows National Wildlife Refuge, where these images were captured, was once in danger of being bisected by high-tension

power lines. Thanks to the preservation efforts of a hardy group of early river advocates, we are still able to escape the buzz of 21st-century life into the magical, wild world of Thoreau's rivers.

Today, three organizations are leading the effort to continue the work of the early river advocates. Sudbury Valley Trustees, OARS, and the River Stewardship Council collaborate to protect the scenic beauty, water quality, wildlife, and natural areas of the Sudbury, Assabet, and Concord Rivers. Thanks to these organizations, we have cleaner water, protected conservation areas, and amazing opportunities for canoeing, fishing, hiking, and enjoying nature in all its moods and splendor.



OARS is this region's watershed association, working to restore and protect the health of the three rivers and their tributaries, and to educate the next generation of river stewards (www.oars3rivers.org).



The River Stewardship Council is the advisory committee to the National Park Service that coordinates the conservation of the 29-mile Wild and Scenic River segment of the three rivers (www.sudbury-assabet-concord.org).



Sudbury Valley Trustees is a regional land trust that works to protect natural areas for people and wildlife in the rivers' 36-community watershed that lies between Boston and Worcester (www.sudburyvalleytrustees.org).

UNCOVER THE MYSTERY OF THE ANCIENT MAYA







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A SOLDIER'S CAROL



This year, the world observes the 100th anniversary of the conflict once so optimistically know as "the war to end all wars." World War I was unprecedented in its scope, brutality, and casualties. Twentieth-century technology, like aviation and chemical warfare, brought mankind's capacity for destruction to a new level, and the incomplete and inadequate resolution of the hostilities set the stage for a still greater conflict a scant two decades later.

Amid four years of darkness, one little-known historic event shines like a beacon. On Christmas

Eve, 1914, soldiers on both sides of the conflict defied direct orders in order to participate in a spontaneous outbreak of peace. Shouting slogans like "No more war! It's God's will!" and singing carols in a pastiche of languages, they gathered in No Man's Land between their trenches to exchange gifts, share rations, and help bury the dead from both sides. The truce held all the way through Christmas Day, until commanding officers regained control and the fighting resumed.

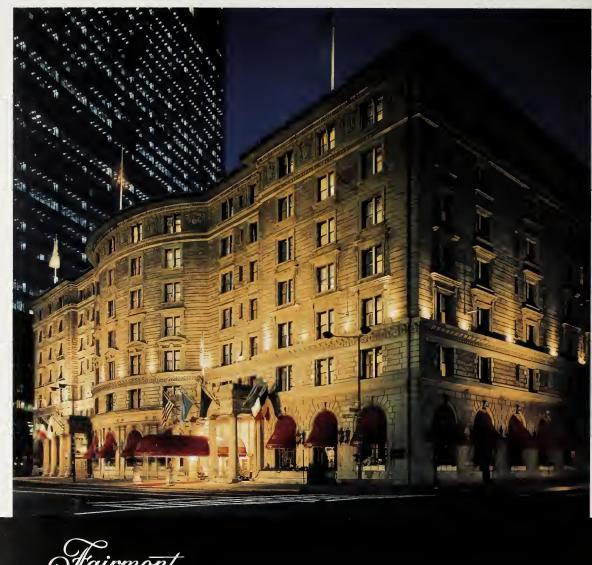
I have asked Stephen Flaherty and Lynn Ahrens, some of the best storytellers I know, to tell this story for this year's Holiday Pops, and we are pleased to give the world premiere performances of "A Soldier's Carol" during the 2014 Holiday Pops season. Some may question the intrusion of such a violent episode into our celebrations this year but, for me, this story of a light that shines even in the darkest corners of human experience is the essence of the message of Christmas and the holiday season.

"The light shines in the darkness, and the darkness has not overcome it." (John 1:5) The message of this season is one of the ongoing power of hope and love, the only lights powerful enough to illuminate the great darkness we often see around us. We celebrate that light, and the shared humanity that caused, even for a few precious hours, enemies to drop their weapons and embrace.

Merry Christmas and Happy Holidays to all of you!

Keith Lockhart

Collaborators for more than thirty years, Lynn Ahrens and Stephen Flaherty won Tony, Drama Desk, and Outer Critics Circle awards for their score of the Broadway musical *Ragtime*. They also garnered Academy Award nominations for the songs and score of the animated feature *Anastasia* and wrote "With Voices Raised," a Boston Pops commission. Other theater credits include *Seussical*, *Once On This Island*, *My Favorite Year*, *A Man of No Importance*, *Chita Rivera*: *The Dancer's Life*, *Dessa Rose*, *Lucky Stiff*, *The Glorious Ones*, *Rocky the Musical*, and *Little Dancer*.





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arr. Reisman

HOLIDAY POPS

Wednesday, December 3, at 8pm | Thursday, December 4, at 8pm Friday, December 5, at 4pm | Saturday, December 6, at 3pm Sunday, December 7, at 3pm and 7:30pm

KEITH LOCKHART conducting

with the TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

HOLIDAY POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

WEDNESDAY'S PERFORMANCE SPONSORED BY THE FAIRMONT COPLEY PLAZA HOTEL

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Gloria

Hallelujah Chorus, from Messiah Handel-Mozart

Prelude to Hansel and Gretel Humperdinck

Songs Mama Taught Me arr. Sebesky

Veni, Veni, Emmanuel arr. Sebring

Waltz of the Snowflakes, from *The Nutcracker* Tchaikovsky

A Soldier's Carol: The Christmas Truce of 1914 Flaherty/Ahrens-Brohn

(world premiere)

KAREN MACDONALD, narrator

INTERMISSION

Joy! Sebesky

Selections from Home Alone

Somewhere In My Memory Williams/Bricusse
Holiday Flight Williams

Merry Christmas, Merry Christmas Williams/Bricusse

Sleigh Ride Anderson

The Twelve Days of Christmas arr. Chase/Sebesky

A Merry Little Sing-Along
Rudolph the Red-Nosed Reindeer—Have Yourself a Merry
Little Christmas—Let It Snow! Let It Snow! Let It Snow!—
The Christmas Song—Winter Wonderland—Jingle Bells

For more about "Veni, Veni, Emmanuel," see page 23. For more about "A Soldier's Carol," see page 25.

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arr. Reisman

HOLIDAY POPS

Friday, December 5, at 8pm | Saturday, December 6, at 7:30pm

FRANCISCO NOYA conducting with the TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

HOLIDAY POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

SATURDAY'S PERFORMANCE SPONSORED BY COMMONWEALTH WORLDWIDE CHAUFFEURED TRANSPORTATION

Gloria Bass
Hallelujah Chorus, from Messiah Handel-Mozart
Prelude to Hansel and Gretel Humperdinck

Songs Mama Taught Me arr. Sebesky

Veni, Veni, Emmanuel arr. Sebring

Waltz of the Snowflakes, from *The Nutcracker* Tchaikovsky

A Soldier's Carol: The Christmas Truce of 1914 Flaherty/Ahrens-Brohn KAREN MACDONALD, narrator

INTERMISSION

Joy! Sebesky

Selections from Home Alone

Somewhere In My Memory Williams/Bricusse
Holiday Flight Williams
Merry Christmas, Merry Christmas Williams/Bricusse

Sleigh Ride Anderson

The Twelve Days of Christmas arr. Chase/Sebesky

A Merry Little Sing-Along Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow!— The Christmas Song—Winter Wonderland—Jingle Bells

For more about "Veni, Veni, Emmanuel," see page 23. For more about "A Soldier's Carol," see page 25.

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arr. Reisman

HOLIDAY POPS

Tuesday, December 9, at 8pm

KEITH LOCKHART conducting with the TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

HOLIDAY POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

Gloria Bass Hallelujah Chorus, from Messiah Handel-Mozart Prelude to Hansel and Gretel Humperdinck Songs Mama Taught Me arr. Sebesky Veni, Veni, Emmanuel arr. Sebring Waltz of the Snowflakes, from The Nutcracker Tchaikovsky A Soldier's Carol: The Christmas Truce of 1914 Flaherty/Ahrens-Brohn AMELIA BROOME, narrator INTERMISSION

Joy! Sebesky

Selections from Home Alone

Somewhere In My Memory Williams/Bricusse
Holiday Flight Williams
Merry Christmas, Merry Christmas Williams/Bricusse

Sleigh Ride Anderson

The Twelve Days of Christmas arr. Chase/Sebesky

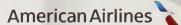
A Merry Little Sing-Along Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! — The Christmas Song—Winter Wonderland—Jingle Bells

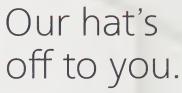
For more about "Veni, Veni, Emmanuel," see page 23. For more about "A Soldier's Carol," see page 25.

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arr. Reisman

HOLIDAY POPS

Thursday, December 11, at 4pm and 8pm Friday, December 12, at 4pm and 8pm

KEITH LOCKHART conducting with the **TANGLEWOOD FESTIVAL CHORUS**, John Oliver, Conductor

HOLIDAY POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

THURSDAY EVENING'S PERFORMANCE SPONSORED BY AMERICAN AIRLINES

Gloria Bass
Hallelujah Chorus, from Messiah Handel-Mozart
Prelude to Hansel and Gretel Humperdinck
Songs Mama Taught Me arr. Sebesky
Veni, Veni, Emmanuel arr. Sebring
Waltz of the Snowflakes, from The Nutcracker Tchaikovsky
A Soldier's Carol: The Christmas Truce of 1914 Flaherty/Ahrens-Brohn
KAREN MACDONALD, parrator

INTERMISSION

| Joy! | Sebesky |
|------|---------|
|------|---------|

| Selections | from | Hama | Alana |
|------------|------|------|-------|
| | | | |

| Somewhere in My Memory | Williams/Bricusse |
|----------------------------------|-------------------|
| Holiday Flight | Williams |
| Merry Christmas, Merry Christmas | Williams/Bricusse |

Sleigh Ride Anderson

The Twelve Days of Christmas arr. Chase/Sebesky

A Merry Little Sing-Along Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!— The Christmas Song—Winter Wonderland—Jingle Bells

For more about "Veni, Veni, Emmanuel," see page 23. For more about "A Soldier's Carol," see page 25.

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arr. Reisman

HOLIDAY POPS

Saturday, December 13, at 3pm

KEITH LOCKHART conducting with the TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

HOLIDAY POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

Gloria Bass
Hallelujah Chorus, from Messiah Handel-Mozart
Prelude to Hansel and Gretel Humperdinck
Songs Mama Taught Me arr. Sebesky
Veni, Veni, Emmanuel arr. Sebring
Waltz of the Snowflakes, from The Nutcracker Tchaikovsky

A Soldier's Carol: The Christmas Truce of 1914 Flaherty/Ahrens-Brohn

AMELIA BROOME, narrator

INTERMISSION

Joy! Sebesky

Selections from Home Alone

Somewhere In My Memory Williams/Bricusse
Holiday Flight Williams
Merry Christmas, Merry Christmas Williams/Bricusse

Sleigh Ride Anderson

The Twelve Days of Christmas arr. Chase/Sebesky

A Merry Little Sing-Along Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!— The Christmas Song—Winter Wonderland—Jingle Bells

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HOLIDAY POPS

Saturday, December 13, at 7:30pm

JAMES ORENT conducting with the TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

HOLIDAY POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

| Gloria | Bass |
|---|-----------------------|
| Hallelujah Chorus, from Messiah | Handel-Mozart |
| Prelude to Hansel and Gretel | Humperdinck |
| Songs Mama Taught Me | arr. Sebesky |
| Veni, Veni, Emmanuel | arr. Sebring |
| Waltz of the Snowflakes, from The Nutcracker | Tchaikovsky |
| A Soldier's Carol: The Christmas Truce of 1914 KAREN MACDONALD, narrator | Flaherty/Ahrens-Brohn |

INTERMISSION

| Jov! | Sebesky |
|------|---------|
| | |

| Selections | from | Home | Alone |
|------------|------|------|-------|
|------------|------|------|-------|

| Somewhere In My Memory | Williams/Bricusse |
|----------------------------------|-------------------|
| Holiday Flight | Williams |
| Merry Christmas, Merry Christmas | Williams/Bricusse |
| Sleigh Ride | Anderson |

| Sieigh Mae | , macroon |
|------------|-----------|
| | |
| | |

| The Twelve Days of Christmas | arr. Chase/Sebesky |
|------------------------------|--------------------|
| A Merry Little Sing-Along | arr. Reisman |

| A Merry Little Sing-Along | |
|--|----|
| Rudolph the Red-Nosed Reindeer—Have Yourself a Mer | ry |
| Little Christmas-Let It Snow! Let It Snow! Let It Snow!- | _ |
| The Christmas Song—Winter Wonderland—Jingle Bells | |

For more about "Veni, Veni, Emmanuel," see page 23. For more about "A Soldier's Carol," see page 25.

Special thanks to Norm Buerklin

The Twelve Days of Christmas

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arr. Reisman

HOLIDAY POPS

Sunday, December 14, at 3pm

JAMES ORENT conducting
with the TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

HOLIDAY POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

Gloria Bass

Hallelujah Chorus, from Messiah Handel-Mozart

Prelude to Hansel and Gretel Humperdinck

Songs Mama Taught Me arr. Sebesky

Veni, Veni, Emmanuel arr. Sebring

Waltz of the Snowflakes, from *The Nutcracker*Tchaikovsky

A Soldier's Carol: The Christmas Truce of 1914 Flaherty/Ahrens-Brohn

AMELIA BROOME, narrator

INTERMISSION

Jov! Sebesky

Selections from Home Alone

Somewhere In My Memory Williams/Bricusse
Holiday Flight Williams

Merry Christmas, Merry Christmas Williams/Bricusse

Sleigh Ride Anderson

The Twelve Days of Christmas arr. Chase/Sebesky

A Merry Little Sing-Along Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!— The Christmas Song—Winter Wonderland—Jingle Bells

For more about "Veni, Veni, Emmanuel," see page 23. For more about "A Soldier's Carol," see page 25.

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arr. Reisman

HOLIDAY POPS

Sunday, December 14, at 7:30pm | Monday, December 15, at 8pm Tuesday, December 16, at 8pm | Wednesday, December 17, at 8pm

KEITH LOCKHART conducting with the TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

HOLIDAY POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

Gloria Bass Hallelujah Chorus, from Messiah Handel-Mozart Prelude to Hansel and Gretel Humperdinck Songs Mama Taught Me arr. Sebesky Veni, Veni, Emmanuel arr. Sebring Waltz of the Snowflakes, from The Nutcracker Tchaikovsky A Soldier's Carol: The Christmas Truce of 1914 Flaherty/Ahrens-Brohn KAREN MACDONALD, narrator

INTERMISSION

Joy! Sebesky

Selections from Home Alone

Somewhere In My Memory Williams/Bricusse Holiday Flight Williams Merry Christmas, Merry Christmas Williams/Bricusse

Sleigh Ride Anderson

The Twelve Days of Christmas arr. Chase/Sebesky

A Merry Little Sing-Along Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas-Let It Snow! Let It Snow! Let It Snow!-The Christmas Song—Winter Wonderland—Jingle Bells

For more about "Veni, Veni, Emmanuel," see page 23. For more about "A Soldier's Carol," see page 25.

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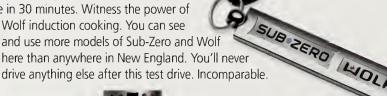


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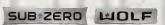
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arr. Reisman

HOLIDAY POPS

Thursday, December 18, at 8pm | Friday, December 19, at 4pm and 8pm

KEITH LOCKHART conducting with the **TANGLEWOOD FESTIVAL CHORUS**, John Oliver, Conductor

HOLIDAY POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

Gloria Bass
Hallelujah Chorus, from Messiah Handel-Mozart
Prelude to Hansel and Gretel Humperdinck
Songs Mama Taught Me arr. Sebesky
Veni, Veni, Emmanuel arr. Sebring
Waltz of the Snowflakes, from The Nutcracker Tchaikovsky
A Soldier's Carol: The Christmas Truce of 1914 Flaherty/Ahrens-Brohn
KAREN MACDONALD, parrator

INTERMISSION

Joy! Sebesky

Selections from Home Alone

Somewhere In My Memory Williams/Bricusse
Holiday Flight Williams
Merry Christmas, Merry Christmas Williams/Bricusse

Sleigh Ride Anderson

The Twelve Days of Christmas arr. Chase/Sebesky

A Merry Little Sing-Along Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!— The Christmas Song—Winter Wonderland—Jingle Bells

For more about "Veni, Veni, Emmanuel," see page 23. For more about "A Soldier's Carol," see page 25.

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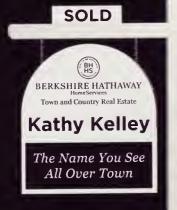
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Williams/Bricusse

Williams/Bricusse

arr. Chase/Sebesky

Williams

Anderson

arr. Reisman

HOLIDAY POPS

Saturday, December 20, at 3pm | Sunday, December 21, at 3pm

KEITH LOCKHART conducting
with the TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

HOLIDAY POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

Gloria Bass

Hallelujah Chorus, from Messiah Handel-Mozart

Prelude to Hansel and Gretel Humperdinck

Songs Mama Taught Me arr. Sebesky

Veni, Veni, Emmanuel arr. Sebring

Waltz of the Snowflakes, from *The Nutcracker*Tchaikovsky

A Soldier's Carol: The Christmas Truce of 1914 Flaherty/Ahrens-Brohn

AMELIA BROOME, narrator

INTERMISSION

Sleigh Ride

Joy! Sebesky

Selections from Home Alone

Somewhere In My Memory Holiday Flight

Merry Christmas, Merry Christmas

The Twelve Days of Christmas

A Merry Little Sing-Along Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!— The Christmas Song—Winter Wonderland—Jingle Bells

For more about "Veni, Veni, Emmanuel," see page 23. For more about "A Soldier's Carol," see page 25.

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arr. Reisman

HOLIDAY POPS

Saturday, December 20, at 7:30pm

KEITH LOCKHART conducting with the TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

HOLIDAY POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

Gloria Bass
Hallelujah Chorus, from Messiah Handel-Mozart
Prelude to Hansel and Gretel Humperdinck
Songs Mama Taught Me arr. Sebesky
Veni, Veni, Emmanuel arr. Sebring
Waltz of the Snowflakes, from The Nutcracker Tchaikovsky
A Soldier's Carol: The Christmas Truce of 1914 Flaherty/Ahrens-Brohn

INTERMISSION

PAUL DACIER, narrator

KAREN MACDONALD, narrator

Joy! Sebesky

A Visit from St. Nicholas ('Twas the Night Before Christmas) arr. Reisman Text by Clement C. Moore

Selections from Home Alone

Holiday Flight Williams
Merry Christmas, Merry Christmas Williams/Bricusse

Sleigh Ride Anderson

The Twelve Days of Christmas arr. Chase/Sebesky

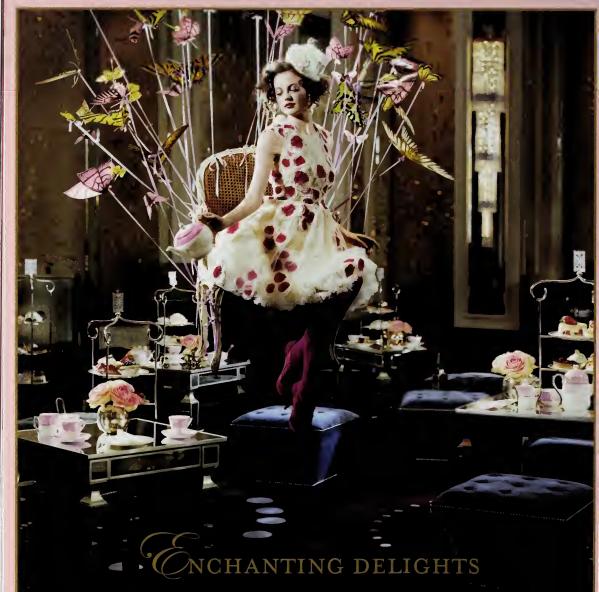
A Merry Little Sing-Along Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!— The Christmas Song—Winter Wonderland—Jingle Bells

For more about "Veni, Veni, Emmanuel," see page 23. For more about "A Soldier's Carol," see page 25.

Special thanks to Norm Buerklin

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arr. Reisman

HOLIDAY POPS

Sunday, December 21, at 7:30pm | Monday, December 22, at 8pm Tuesday, December 23, at 8pm | Wednesday, December 24, at 3pm

KEITH LOCKHART conducting with the TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

HOLIDAY POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

| Gloria | Bass |
|--|-----------------------|
| Hallelujah Chorus, from Messiah | Handel-Mozart |
| Prelude to Hansel and Gretel | Humperdinck |
| Songs Mama Taught Me | arr. Sebesky |
| Veni, Veni, Emmanuel | arr. Sebring |
| Waltz of the Snowflakes, from The Nutcracker | Tchaikovsky |
| A Soldier's Carol: The Christmas Truce of 1914 | Flaherty/Ahrens-Brohn |

INTERMISSION

KAREN MACDONALD, narrator

| Joy! | Sebesky |
|------|---------|
|------|---------|

| Selections | £ | 11 | A ! |
|------------|------|------|-------|
| Selections | trom | Home | Alone |

| Somewhere In My Memory | Williams/Bricusse |
|----------------------------------|-------------------|
| Holiday Flight | Williams |
| Merry Christmas, Merry Christmas | Williams/Bricusse |

Sleigh Ride Anderson

The Twelve Days of Christmas arr. Chase/Sebesky

A Merry Little Sing-Along Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!— The Christmas Song—Winter Wonderland—Jingle Bells

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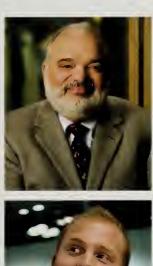
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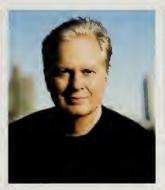




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I heard the news today, oh boy.







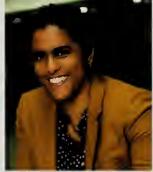






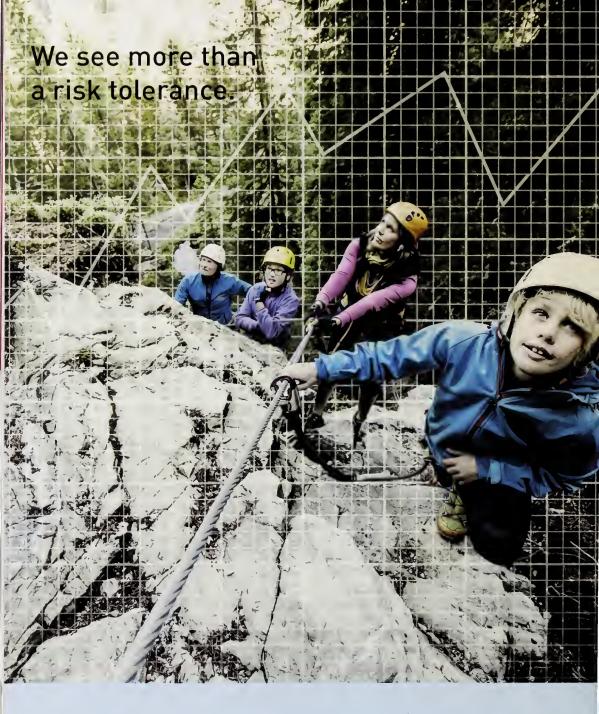






Left to right, top to bottom: **Bob Oakes** Tom Ashbrook Jeremy Hobson **Robin Young** Sacha Pfeiffer Bill Littlefield **Anthony Brooks** Meghna Chakrabarti

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GUEST ARTISTS



AMELIA BROOME

Amelia Broome is a certified Linklater voice teacher with over twenty years experience teaching voice, speech, and musical theater. A member of the acting faculty at Emerson College,



she has served as dialect coach for the Lyric Stage, Speakeasy Stage Company, the Commonwealth Shakespeare Company, and the Huntington Theatre Company. Highlights of her performance credits include Mrs. Lovett in Sweeney Todd (fall 2014), Eve in Rich Girl, and Lilli Vanessi/Kate in Kiss Me, Kate, all at Lyric Stage Company; Adult Female in Spring Awakening (2014 IRNE nomination) and Chloe in My Old Lady at Gloucester Stage Company; Maria Callas in Master Class at New Rep Theatre; M'Lynn in Steel Magnolias at Next Door Theatre; Arlene in Next Fall, Mrs. Zero in Adding Machine: A Musical, Margaret Johnson in The Light in the Piazza (2009 IRNE

award, best actress), and Zandra/Irene/Mary in *Jerry Springer the Opera* at SpeakEasy Stage Company; Katharine Hepburn in *Tea at Five* at Foothills Theatre (IRNE nomination, best solo performance); and the feature film *Edge of Darkness* with Mel Gibson. Ms. Broome is a member of AEA, MTEA (Music Theater Educators Alliance), and VASTA, and holds an MFA from Boston University.

JEREMIAH KISSEL

Jeremiah Kissel has been narrator for such Boston Pops Christmas favorites as *The Polar Express, How the Grinch Stole Christmas*, and *A Christmas Carol*. In addition, he has performed



the narration for *The Dream Lives On* at the July 4th Esplanade concert and on Boston Common. In summer 2011 he appeared in the Boston Symphony Orchestra's concert performance of *Porgy and Bess* at Tanglewood. With other orchestras he has performed *Carnival of the Animals, Peter and the Wolf, and Ellis Island: The Dream of America*. Upcoming Boston stage appearances in 2015 include *King of the Schnorrers* at the New Repertory Theater and *Ulysses on Bottles* at Arts Emerson. Last season he won his second best actor award at the Elliot Norton Ceremonies for his portrayal of Bernie Madoff in *Imagining Madoff*. The recipient of the first Elliot Norton Award presented

specifically to a Boston actor (1990), Mr. Kissel has also received several IRNE awards, and in 2003 was presented with the Norton Prize for Sustained Excellence.

Hear-Lamorrow



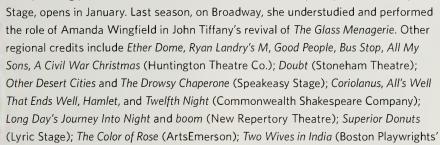
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KAREN MACDONALD

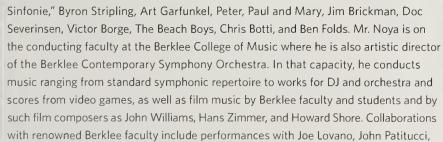
Boston native Karen MacDonald is delighted to be making her Boston Pops/Symphony Hall debut. Her upcoming production, *Red Hot Patriot: The Kick Ass Wit of Molly Ivins* for the Lyric



Theatre); The Blonde, The Brunette and The Vengeful Redhead, Who's Afraid of Virginia Woolf, and A Moon for the Misbegotten (Merrimack Repertory Theatre); Third (Portland Stage), as well as appearances with Israeli Stage, Hartford Stage, Berkshire Theatre Festival, and the Vineyard Playhouse. A founding company member of the American Repertory Theatre, she appeared there in seventy productions, including Endgame, The Sea Gull, and Mother Courage. Internationally she has appeared at festivals in Asti, Avignon, Edinburgh, Amsterdam, Israel, and the former Yugoslavia. Nationally she has worked extensively, from Philadelphia's Wilma Theatre to Berkeley Repertory Theatre. Her directing credits include Gidion's Knot (Bridge Rep); An Ideal Husband and Woman in Black (Gloucester Stage), and Dressed Up! Wigged Out! (Boston Playwrights Theatre). The recipient of several Elliot Norton and IRNE Awards, she received both the Robert Brustein Award for Sustained Achievement in the Theatre and the Norton Prize for Sustained Excellence in 2010. A graduate of the College of Fine Arts at Boston University, she was the Monin Fellow at Boston College 2010-11, and teaches acting to undergraduates and extension school students at Harvard University.

FRANCISCO NOYA

Francisco Noya has served as resident conductor of the Rhode Island Philharmonic Orchestra for seventeen seasons. He has worked with a wide variety of artists, including "Cirque de la



Danilo Perez, and others. Abroad he has performed with, among others, renowned jazz pianist Mario Parmisano in Teatro Colón in Buenos Aires. Last season he appeared with the Classic FM Radio Symphony Orchestra in Bulgaria in a program of film music. Francisco began his career in the United States in 1979, earning degrees in composition and conducting from Boston



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University. Since that time he has served as guest conductor with the Baltimore, San Antonio, and Omaha symphony orchestras, among others. For ten seasons he was music director of the Empire State Youth Orchestra in Albany, New York. A native of Venezuela, Francisco Noya served as assistant conductor of the Caracas Philharmonic and assistant to the music director of the Teatro Teresa Carreño. He has appeared as guest conductor with orchestras in Brazil, Venezuela, Austria, the Czech Republic, Spain, and Russia. At the Academia Stefano Tempia in Torino, Italy, he conducted a performance of Mozart's Requiem as part of the 250th anniversary celebrations of the composer's birth. A founding member of the world-renowned "El Sistema" music-education program in Venezuela, Mr. Noya has held master classes for young conductors and collaborated in the training of the youth orchestras. He conducts the Rhode Island Philharmonic's Link Up! Education Concerts, which served 11,000 students in grades 3, 4, and 5 this past year. He is making his Boston Pops debut this holiday season.

JAMES ORENT

Boston native James Orent's lifelong passion for music and aviation can be traced back to his childhood heroes: the Boston Symphony Orchestra and NASA's Mercury Seven astronauts.



Since his debut at eighteen conducting Stravinsky's *Symphony of Psalms*, he has performed in thirteen countries as a conductor and violinist in music ranging from symphony, ballet and opera, to rock, film, and commercial recordings. Celebrating his 28th season as a Boston Pops violinist, guest conductor, and cover conductor, he recently led members of the Pops in the Red Sox 100th Anniversary Season opener at Fenway Park, and "Massachusetts Remembers" tenth-anniversary 9/11 remembrance at the Hatch Shell. In 2003 he made Boston Pops history with his dramatic substitution for Keith Lockhart at Chicago's Ravinia Festival. He made his Boston Pops radio debut from Symphony

Hall in 1998 and national television debut in 1999 at the Ryder Cup Matches. Mr. Orent recently made his Hartford Symphony/Talcott Mountain Music Festival debut, leading a John Williams tribute, and returned to the New Philharmonia Orchestra. Music director of the Brockton and Newton symphony orchestras, and Phillips Academy Andover Symphony and Chamber orchestras, he led his Brockton Orchestra and the Jubilate Chorale before a crowd of 12,000 at Cape Cod's "Mashpee Night at the Pops." This season, at the invitation of renowned Chinese composer/conductor Tan Dun, he will lead the Phillips Academy Orchestra in the new Shanghai Symphony Hall. Recent tours have taken them to the Czech Republic, Hungary, Canada, New York, Washington, D.C., Savannah, and Charleston. Mr. Orent and his Newton Symphony appear on Brazilian television's international concert series. He has served as music director for the Mass 9/11 Fund, Moises Carrasco Celebration of Life Orchestra, Scottish Rite Masons' Millennium 2000 Orchestra, Erie Ballet, Holyoke Orchestra, and Amherst Contemporary Music Ensemble, and as principal conductor of The Boston Conservatory's Repertory Orchestra. Former assistant concertmaster of the Boston Lyric Opera Orchestra, he has conducted numerous ensembles throughout New England and beyond. Mr. Orent earned the first NEA/Martha Baird Rockefeller Fund/Affiliate Artists residency with the Erie Philharmonic. Flying and skydiving are lifelong interests. Keith Lockhart drew upon Mr. Orent's experience to



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fly Celtic musicians from New York to his home in northern Maine directly through Hurricane Fran. He holds the Airline Transport Pilot Certificate and US Parachute Association's Advanced Skydiver License, recently earned the Bob Buguor Memorial Star Crest 8-way award from 14,000 feet over New England, and is a member of "POPS" (the "Parachutists Over Phorty Society"). He flies his 1977 Cessna Cardinal RG aircraft to engagements across the eastern US. Mr. Orent has lectured on performance anxiety/performance enhancement through his "Fearless Living" seminars. Born in Boston, he graduated from Amherst College, and studied conducting at the Pierre Monteux School, Yale School of Music, and Tanglewood. Mr. Orent's 1790 Helmer (Czech) violin belonged to Arthur Fiedler's father, Emanuel.

TANGLEWOOD FESTIVAL CHORUS JOHN OLIVER, CONDUCTOR

During the 2014-15 season at Symphony Hall with the Boston Symphony Orchestra, the Tanglewood Festival Chorus sings works by Brahms, Ešenvalds, Harbison, Rachmaninoff,



and Syzmanowski. Founded in January 1970 when conductor John Oliver was named Director of Choral and Vocal Activities at the Tanglewood Music Center, the Tanglewood Festival Chorus made its debut that year in a performance of Beethoven's Ninth Symphony with Leonard Bernstein conducting the BSO. Made up of members who donate their time and talent, and formed originally under the joint sponsorship of Boston University and the Boston Symphony Orchestra for performances during the BSO's Tanglewood season, the chorus originally numbered 60 well-trained Bostonarea singers, soon expanded to a complement of 120 singers, and also began playing

a major role in the BSO's subscription season, as well as in BSO performances at New York's Carnegie Hall. Now numbering over 300 members, the Tanglewood Festival Chorus performs year-round with the Boston Symphony Orchestra and Boston Pops. The chorus gave its first overseas performances in December 1994, touring with Seiji Ozawa and the BSO to Hong Kong and Japan. It performed with the BSO in Europe with under James Levine in 2007 and Bernard Haitink in 2001. In August 2011, with John Oliver conducting and soloist Stephanie Blythe, the Tanglewood Festival Chorus gave the world premiere of Alan Smith's An Unknown Sphere for mezzo-soprano and chorus, commissioned by the BSO to mark the TFC's fortieth anniversary. The chorus has made dozens of recordings with the BSO and Boston Pops; performed its Jordan Hall debut program at the New England Conservatory of Music in May 2004; had the honor of singing at Sen. Edward Kennedy's funeral; has performed with the Boston Pops for the Boston Red Sox on Opening Day, and can also be heard on several movie soundtracks.

John Oliver founded the Tanglewood Festival Chorus in 1970 and has since prepared the TFC for more than 1000 performances, including appearances with the Boston Symphony Orchestra at Symphony Hall, Tanglewood, Carnegie Hall, and on tour in Europe and the Far East, as well as with visiting orchestras and as a solo ensemble. Occupant of the BSO's Alan J. and Suzanne Dworsky Chair for Voice and Chorus, he made his Boston Symphony conducting debut at Tanglewood in August 1985, led subscription concerts for the first time in December 1985,

later returning to the Tanglewood podium several times. In February 2012, replacing Kurt Masur, he led the BSO and Tanglewood Festival Chorus in subscription performances of Beethoven's *Missa Solemnis*, subsequently repeating that work with the BSO and TFC for his Carnegie Hall debut that March. In addition to his work with the Tanglewood Festival Chorus and Tanglewood Music Center, Mr. Oliver has held posts as conductor of the Framingham Choral Society, as a member of the faculty and director of the chorus at Boston University, and for many years on the faculty of MIT, where he was lecturer and then senior lecturer in music. While at MIT, he conducted the MIT Glee Club, Choral Society, Chamber Chorus, and Concert Choir. In 1977 he founded the John Oliver Chorale, which performed a wide-ranging repertoire. Mr. Oliver has appeared as a guest conductor with the New Japan Philharmonic and Shinsei Chorus, the Berkshire Choral Institute, and the Montreal Symphony Orchestra.



TANGLEWOOD FESTIVAL CHORUS JOHN OLIVER, CONDUCTOR

Singers from the following roster will be performing in each Holiday Pops concert. In the following list \$\geq\$ denotes membership of 40 years or more, * denotes membership of 35-39 years, and # denotes membership of 25-34 years.

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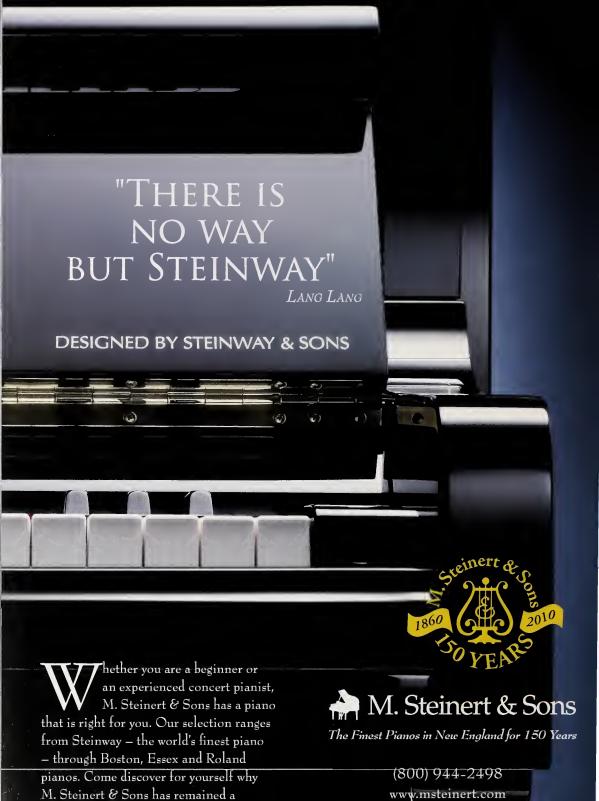
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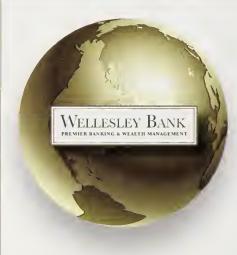
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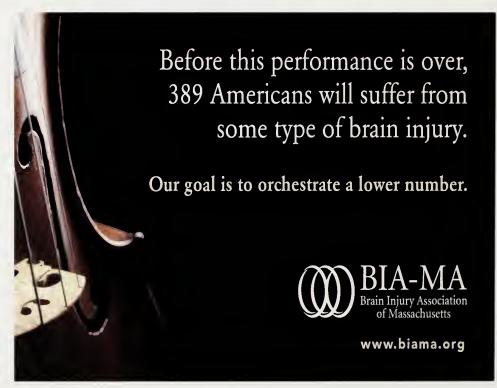
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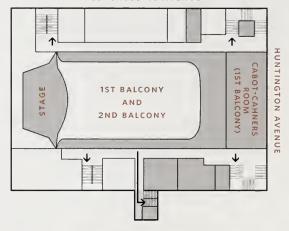
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For Symphony Hall concert and ticket information, call (617) 266-1492. For Boston Pops program information, call "C-O-N-C-E-R-T" (266-2378).

The BSO's web site (bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO and Pops concerts can be purchased online through a secure credit card transaction.

Please note: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

Smoking is not permitted anywhere in Symphony Hall.

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To avoid delays in food service, patrons at tables are encouraged to place their orders as early as possible.

Patrons who bring bags to Symphony Hall are subject to mandatory inspections before entering the building.

In the event of a building emergency, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

The box office is open from 10am until 6pm Monday through Friday (noon until 6pm on Saturday). On concert evenings it remains open through intermission for BSO events or a half-hour past starting time for other events. In addition, the box office opens Sunday at noon when there is a concert that afternoon or evening. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

To purchase tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10am until 6pm Monday through Friday and from noon until 6pm on Saturday. Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of \$6.25 for each ticket ordered by phone or online.

First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Elevators are located outside the O'Block/Kay and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.



Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the O'Block/Kay Room near the elevator; on the first-balcony level, also audience-right, near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the O'Block/ Kay and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

Lounges and Bar Service. There are two lounges in Symphony Hall. The O'Block-Kay Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

Lost and found is located at the security desk at the Symphony Hall stage door on St. Stephen Street.

Parking: The Prudential Center Garage and Copley Place Parking on Huntington Avenue offer discounted parking to any Boston Pops patron with a ticket stub for evening performances. There are several other paid garages in the area and limited street parking is available.

For Symphony Hall rental information, call (617) 638-9241, or write the Director of Event Administration, Symphony Hall, Boston, MA 02115.

Boston Pops Broadcasts: 99.5, WCRB Classical New England, will broadcast taped Holiday Pops performances on December 20 and December 22 at 8pm. The broadcast will be available online at wgbh.org beginning December 21.

Friends of Pops: The Friends are donors who contribute \$75 or more to the Boston Symphony Orchestra Annual Funds. Friends receive priority ticket information and other benefits depending on their level of giving. Please e-mail friendsofthebso@bso.org or call the Friends of the BSO Office at (617) 638-9276 for information. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to Friends of the BSO, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

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The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Thursday and Saturday from 3 to 6pm, and from one hour before each concert through intermission. The Symphony Shop features compact discs, exclusive BSO and Pops merchandise, children's books, and musical-motif gift items. A selection of Symphony Shop merchandise is also available online at bso.org and, during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.



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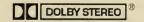
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In a career spanning five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage, and he remains one of our nation's most distinguished and contributive musical



voices. He has composed the music and served as music director for more than 100 films, including all the Star Wars films, the first three Harry Potter films, Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, and The Book Thief. His 40-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including Schindler's List, E.T. The Extra-Terrestrial,

Jaws, Jurassic Park, Close Encounters of the Third Kind, the Indiana Jones films, Munich, Saving Private Ryan, The Adventures of Tintin, War Horse and Lincoln. His contributions to television music include scores for more than 200 television films for the groundbreaking, early anthology series Alcoa Theatre, Kraft Television Theatre. Chrysler Theatre, and Playhouse 90, as well as themes for NBC Nightly News ("The Mission"), NBC's Meet the Press, and the PBS art showcase Great Performances. He also composed themes for the 1984, 1988, and 1996 Summer Olympic Games and the 2002 Winter Olympic Games. He has received five Academy Awards and 49 Oscar nominations, making him the Academy's most-nominated living person and the second-most nominated person in the history of the Oscars. He has received seven British Academy Awards (BAFTA), twenty-one Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records. In 2003, he received the Olympic Order (the IOC's highest honor) for his contributions to the Olympic movement. He received the prestigious Kennedy Center Honor in December 2004. In 2009. Mr. Williams was inducted into the American Academy of Arts & Sciences, and he received the National Medal of Arts, the highest award given to artists by the U.S. Government.

In January 1980, John Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Boston Pops Laureate Conductor, which he assumed following his retirement in December 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood. Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos commissioned by several of the world's leading orchestras, including a cello concerto for the Boston Symphony Orchestra, a bassoon concerto for the New York Philharmonic, a trumpet concerto for The Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. In 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the first inaugural ceremony of President Barack Obama, and in September 2009, the Boston Symphony premiered a new concerto for harp and orchestra entitled "On Willows and Birches."

ARTISTS

Keith Lockhart became the twentieth conductor of the Boston Pops in 1995, adding his artistic vision to the Pops tradition established by his predecessors John Williams and Arthur Fiedler. Mr. Lockhart holds the Julian and Eunice Cohen Boston Pops



Conductor chair, and in 2015 celebrates his twentieth anniversary as Boston Pops Conductor. He has worked with a wide array of established artists from virtually every corner of the entertainment world, while also promoting programs that focus on talented young musicians. During his twenty-year tenure, he has conducted nearly 1,600 Boston Pops concerts and introduced the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the

Pops. Mr. Lockhart has also introduced concert performances of full-length Broadway shows, including Rodgers and Hammerstein's *Carousel* and Stephen Sondheim's *A Little Night Music*, and the PopSearch and High School Sing-Off competitions. Under his leadership, the Boston Pops has commissioned several new works—including *The Dream Lives On*, a tribute to the Kennedy brothers, which was premiered in May 2010 during the 125th anniversary season—and dozens of new arrangements.

Audiences worldwide love Keith Lockhart's inimitable style, expressed not only through his consummate music-making, but also by his unique ability to speak directly to the audience about the music to which he feels so passionately committed. He and the Boston Pops have released five self-produced recordings— 2013's A Boston Pops Christmas—Live from Symphony Hall, as well as Sleigh Ride, America, Oscar & Tony, and The Red Sox Album—and also recorded eight albums with RCA Victor—Runnin' Wild: The Boston Pops Play Glenn Miller, American Visions, the Grammy-nominated The Celtic Album, Holiday Pops, A Splash of Pops, Encorel, the Latin Grammy-nominated The Latin Album, and My Favorite Things: A Richard Rodgers Celebration. Keith Lockhart has made 75 television shows with the Boston Pops, including a 2009 concert featuring jazz trumpeter Chris Botti, and special guests Sting, John Mayer, and Steven Tyler, and the annual Boston Pops Fireworks Spectacular, broadcast nationally for many years on the A&E and CBS television networks. He has also led many Holiday Pops telecasts, as well as 38 new programs for PBS's Evening at Pops (1970-2004). The 2015 "Very Best of the Boston Pops" tour of the southeastern United States is his 40th national tour with the Pops. He has also led Boston Pops concerts at Carnegie Hall and Radio City Music Hall, and brought the music of "America's Orchestra" overseas in four tours of Japan and Korea, Mr. Lockhart has led the Boston Pops in the national anthem for numerous major sports events.

Keith Lockhart currently serves as principal conductor of the BBC Concert Orchestra in London, which he led in the June 2012 Diamond Jubilee Concert for Queen Elizabeth II, and as artistic director of the Brevard Music Center summer institute and festival in North Carolina. He was music director of the Utah Symphony from 1998 to 2009. Prior to coming to Boston, he was the associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, as well as music director of the Cincinnati Chamber Orchestra. Born in Poughkeepsie, NY, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University and Carnegie Mellon University, and honorary doctorates from several American universities. Visit keithlockhart.com for further information.

More than 240 students are involved in the Wellesley High School Choral Department, led by WHS Choral Director, Dr. Kevin J. McDonald. Wellesley High School is considered one of the top schools in Massachusetts. The five choirs that meet during the school day include Song Sisters, a women's choir; Brooks Brothers, a men's choir; Concert Choir, an un-auditioned mixed chorus; Keynote Singers, an auditioned mixed choir; and the Rice Street Singers, an auditioned jazz choir. In addition, WHS has four student-directed a cappella ensembles: A Cappella Anonymous, Inchordination, Ladies First, and Renegade A Cappella. WHS choirs have performed locally and abroad, with such organizations as the Boston Gay Men's Chorus, Boston Saengerfest, Wellesley Symphony Orchestra, and many high school, collegiate, and professional a cappella ensembles.

Earning top rankings at music festivals, the Keynote Singers have performed as part of the MICCA Gold Medal Showcase at Boston Symphony Hall and Mechanics Hall. The Rice Street Singers have become one of the finest jazz choirs in the state and have performed at the Hatch Shell as part of the MAJE Gold Medal Showcase each of the last five years, and served as a demo choir for vocal jazz literature at the MMEA All State Festival the last three years. Students are accepted into these ensembles after completing a rigorous audition process and demonstrating the highest level of musicianship and professionalism.

Wellesley High School Keynote Singers and Rice Street Singers

Soprano

Emily Abbott • Catarina Baffa • Sarah Ditelberg • Diana Hockett • Sara Hockett • Jamie Kweon • Mary Kate Milway • Elise Miwa • Katie Scholl • Juliet Scott • Claire Sibold • Sophia Tiberi • Julia Wall • Mary Moynihan • Zoe Lloyd • Hannah Scholl • Catherine Peta • Katarina Guerrero

Alto

Tiffany Cai • Sophie Fraga • Julia Gruber • Sarah Lu • Scarlet Randall • Pooja Reddy • Malina Rufo • Stephanie Zhang • Caroline Allieri • Taeghan Hagood • Elise Vasko • Lizzie Mears • Regina O'Brien • Maddie Underhill • Jess Dalrympe • Maddie Tishman • Stephanie Khoory • Emily Metcalf • Katie Pyzowski

Tenor

Baird Feeney • Will Hammond • Matt Hedlund • Tyler Jung • Jamie Mazzola • Mark Sibold • Leon Xiong • Ryan Accardi • Scott Johnson • Carl Richardson

Bass

Drew Bates • Will Cramer • Peter Gilleran • Ben Matejka • Andrew Mikula • Matt Scherrer • Sam Weinberg • Drew Hawkinson • Steven Zhou • Ghiho Ghim • Matthew Matejka • Cole Smith • Jake Diozzi • Daniel Carter • Peter Hodge

Dr. Kevin J. McDonald, Director of Choral Activities Chad Weirick, Choral Accompanist

Dr. David Lussier, Superintendent of Schools • Dr. Dean Blase, Assistant Superintendent of Curriculum and Instruction • Judy Belliveau, Assistant Superintendent of Finance and Operations • Dr. Jamie Chisum, WHS Principal • Lynne Novogroski, WHS House Master • Drew Kelton, WHS House Master • Marc Bender, WHS House Master • Dr. Sandra Nicolucci, Interim Director of Performing Arts • Allison Madden, Performing Arts Assistant

Ever since *Home Alone* appeared, it has held a unique place in the affections of a very broad public. Director Chris Columbus brought a uniquely fresh and innocent approach to this delightful story, and the film has deservedly become a perennial at Holiday time.

I took great pleasure in composing the score for the film, and I am especially delighted that the magnificent Boston Pops has agreed to perform the music in a live presentation of the movie.

I know I speak for everyone connected with the making of the film in saving that we are greatly honored by this event... and I hope that the audience will experience the renewal of joy that the film brings with it, each and every year.

John Williams

Jellilli-

PRODUCTION CREDITS

Home Alone - Film with Live Orchestra produced by IMG Artists, LLC and The Gorfaine/Schwartz Agency, Inc.

Producers: Steven A. Linder and Jamie Richardson

Production Coordinator: Rob Stogsdill Worldwide Representation: IMG Artists, LLC Production Technical Director: Mike Runice Event Technical Director: Chris Szuberla

Music Composed by John Williams

Music Preparation: Jo Ann Kane Music Service

Film Preparation for Concert Performance: Ramiro Belgardt

Technical Consultant: Laura Gibson

Sound Remixing for Concert Performance: Chace Audio by Deluxe The score for Home Alone has been adapted for live concert performance.

With special thanks to: Twentieth Century Fox, Chris Columbus, David Newman,

John Kulback, and Mark Graham.

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

Special thanks to American Airlines, The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation.

BOSTON POPS SWING ORCHESTRA BO WINIKER, Leader

NEW YEAR'S EVE 2014 Wednesday, December 31, 2014, at 10pm



HOLIDAY POPS SEASON SPONSORED
BY FIDELITY INVESTMENTS

Dance the night away or sit back and enjoy a lively program of instrumental and vocal selections from the heyday of the big bands to baby boomer favorites.

There will be one twenty-minute intermission.

Pre-concert music, beginning at 8pm, provided by the Bo Winiker Band

BO WINIKER

Bandleader Bo Winiker, who also plays trumpet and flugelhorn, has performed at the White House and two presidential inaugurations and has been soloist with the New York Philharmonic and the Cleveland Orchestra. Alongside Billy Joel, he appears on the soundtrack of the 1992 film A League of Their Own, and in 1972 and 1973 was the solo jazz trumpet player with the Stan Kenton Orchestra. A graduate of the New England Conservatory of Music, Bo Winiker worked and traveled around the world with NEC past president, Gunther Schuller, and for twenty-five years was a member of the Grammy award-winning New England Conservatory Ragtime Ensemble. Tonight marks his second consecutive New Year's Eve leading the Boston Pops Swing Orchestra. In September, Bo led the swing orchestra at the Boston Symphony Orchestra's Fanfare Gala, kicking off the 2014-15 season and welcoming Maestro Andris Nelsons to Boston.

CYNDY GALE

Cyndy Gale is a multi-styled vocalist who began her training in the classical genre while in her teens. She later studied with Chloe Owen at Boston University, where she earned both bachelor's and master's degrees in vocal performance. After a chance meeting with a general business pianist while practicing at Boston University, Cyndy soon began performing with local bands, focusing on singing standards from the Great American Songbook along with the contemporary pop tunes. For the last fifteen years she has been performing with the Bill and Bo Winiker Band. In addition, she has been a member of the staff of the Massachusetts Cultural Council for over twenty years.

BOSTON POPS SWING ORCHESTRA BO WINIKER, Leader

FIRST VIOLINS
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Gerald Mordis

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Jeffrey Galindo

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Angel Subero

PERCUSSION
Jim Gwin
Patrick Hollenbeck

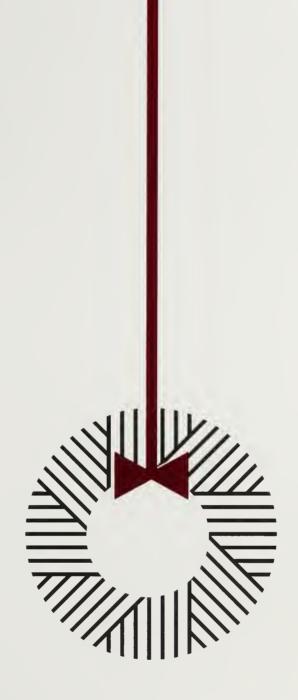
PIANO Bob Winter

GUITAR Jonathan Finn

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D. Wilson Ochoa

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A COMPANY CHRISTMAS AT POPS 2014 WITH KEITH LOCKHART AND THE BOSTON POPS ORCHESTRA



31ST ANNUAL

A COMPANY CHRISTMAS AT POPS 2014

WITH KEITH LOCKHART AND THE BOSTON POPS ORCHESTRA





With Keith Lockhart, 2001



A Company Christmas at Pops, December 12, 2013

IN MEMORY OF THE HONORABLE THOMAS M. MENINO 1942–2014

The Boston Symphony Orchestra and Boston Pops honor the life of former Boston Mayor Thomas M. Menino.

Menino served the City of Boston for more than 30 years, including ten years as a city councilor and an unprecedented five terms as mayor. A longtime Pops concertgoer, he graced the Symphony Hall stage many times as both narrator and "performer," and he was associated with A Company Christmas at Pops and Presidents at Pops for decades. His support and enthusiasm for these events helped popularize them among leaders in the Boston business community, allowing them to raise more than \$50 million for the BSO's education and community engagement initiatives.

A true "mayor of the people," he dedicated his life to the service of others and to his beloved home city, and we recognize him for his commitment to the people of Boston. From education to equality, from economics to the environment, he made Boston stronger, safer, and better for all.

He will be greatly missed.

ACKNOWLEDGMENTS

The A Company Christmas at Pops Committee gratefully acknowledges

SIGNATURE PRINTING & CONSULTING, WOBURN, MA

for generously providing printing services

and

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for generously providing the wine for the pre-concert reception and the Pops tables.

OUR SPECIAL THANKS TO THE FOLLOWING IN-KIND DONORS FOR MAKING TONIGHT'S EVENT A SUCCESS:

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With special thanks to Houghton Mifflin Harcourt for costumes based on the book characters from Curious George by H.A. and Margret Rey, and Martha Speaks by Susan Meddaugh.

With gratitude to the Boston Symphony Association of Volunteers and the dedicated staff and crew of Symphony Hall.

Photo credits: Tom Fitzsimmons, Mark Garfinkel, Michael Lutch, Stu Rosner, Robert Torres, Miro Vintoniv

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HAPPY HOLIDAYS!

On behalf of the Boston Symphony Orchestra and the A Company Christmas at Pops committee, it is my pleasure to welcome you to the 31st Annual A Company Christmas at Pops! I am honored to be chairing tonight's festivities and delighted that you have made this evening part of your holiday season celebration. Thank you!

For more than three decades, A Company Christmas at Pops has not only become an iconic holiday event in Greater Boston, but it has also brought Boston's business leaders together to raise more than \$23 million to support the Boston Symphony Orchestra and its outstanding education and community engagement programs. Tonight we celebrate reaching \$50 million in cumulative revenue raised through the BSO's two corporate events, A Company Christmas at Pops and its sister event, Presidents at Pops. I would like to thank the A Company Christmas at Pops committee, Keith Lockhart and the Boston Pops Orchestra, Michael Feinstein, the Boston Symphony Orchestra staff and volunteers, and all of you for making tonight's celebration such a great success.

Your continued generous support of this event also allows us to share the spirit of the season with 200 children who attend each year as our guests. Just as important, your support helps ensure that more than 30,000 Massachusetts K-12 students can experience music throughout the year. This evening, we are pleased to welcome children from Boys & Girls Clubs of Boston, Camp Harbor View, Catholic Charities, Catholic Schools Foundation, The Home for Little Wanderers, Nativity Preparatory School, Saint John Paul II Catholic Academy, Ron Burton Training Village, and Tenacity.

Thank you for your role in helping the BSO and the Boston Pops continue A Company Christmas at Pops, one of Boston's legendary holiday traditions. We appreciate your generous support, and please accept our heartfelt wishes to you and yours for a happy and healthy New Year!

With sincere thanks,

Karen Kaplan

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Karen Kaplan

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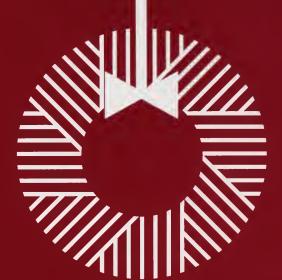
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WITH KEITH LOCKHART AND THE BOSTON POPS ORCHESTRA

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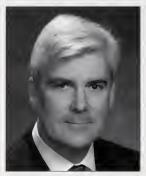
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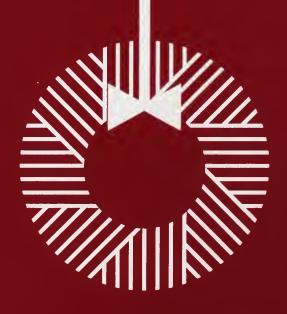
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A COMPANY CHRISTMAS AT POPS 2014

WITH KEITH LOCKHART AND THE BOSTON POPS ORCHESTRA

CHILDREN'S PROGRAM

The Children's Program is a wonderful way for corporations and individuals to share the spirit of the season with children from some of the hardest-working children's service organizations in Boston. Each year, 200 children and their chaperones are guests of the corporate community at this event. Earlier tonight, the children dined at the Fairmont Copley Plaza Hotel, enjoyed a variety of entertainment, received gifts from Santa, and now join us for the festivities. Revenue raised through the Children's Program helps the BSO continue its outstanding Education and Community Engagement programs throughout the entire year. These programs touch the lives of more than 30,000 schoolchildren each year.

We are delighted to welcome our guests this evening from the following organizations:

Boys & Girls Clubs of Boston
Camp Harbor View
Catholic Charities
The Catholic Schools Foundation
The Home for Little Wanderers
Nativity Preparatory School
Saint John Paul II Catholic Academy
Ron Burton Training Village
Tenacity

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The A Company Christmas at Pops Committee extends its sincere gratitude to **The Fairmont Copley Plaza Hotel** for hosting the Children's Program dinner and **The TJX Companies**, **Inc.** for its donation of gift cards for the children.

In addition, the Committee thanks the following organizations and individuals for their generous support of the 2014 Children's Program:

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CHILDREN'S PROGRAM PARTICIPANTS

Boys & Girls Clubs of Boston

Since its founding in 1893, Boys & Girls Clubs of Boston (BGCB) has been helping young people, especially those who need us most, build strong character and realize their full potential as responsible citizens and leaders. BGCB does this by providing a safe haven filled with hope and opportunity, ongoing relationships with caring adults, and life-enhancing programs in six core program areas. The organization serves 15,000 young people ages 6-18 in 11 Clubs, and through Camp Harbor View and YouthConnect. BGCB is an affiliate of Boys & Girls Clubs of America and The United Way of Massachusetts Bay and Merrimack Valley. For more information, visit BGCB on the web at www.bgcb.org.

Camp Harbor View

Camp Harbor View (CHV) offers nearly 800 young adolescents, ages 11–14, from Boston's at-risk neighborhoods the opportunity to leave the city during the day and participate in one of two fourweek programs on Long Island in Boston Harbor. With a combination of traditional camp activities and opportunities inner-city youth may not encounter elsewhere, Camp Harbor View seeks to keep kids safe, to provide them with a supportive staff, and to allow them the chance to envision new possibilities in life. Recruited from numerous agencies with an emphasis on at-risk neighborhoods and low-income families, campers are asked to pay \$5 each for their month-long experience. Additionally, 70 camper alumni ages 15-17 participate in the year-round program Leaders in Training (LITs), which focuses on leadership development, mentoring, educational support, social support, and career readiness. During the school year, Camp Harbor View also offers services from its Roxbury location to all CHV youth and their families, including monthly reunion events, mentoring, weekly activities, parent support groups and workshops, social services, and more.

Catholic Charities, Archdiocese of Boston

Catholic Charities of Boston programs serve the poor and working poor in your community with dignity and compassion. For more than 100 years, we have supported families as they struggle to put food on the table, secure child care for their children and seek out better opportunities through education. Last year alone, Catholic Charities served over 200,000 of your neighbors across the Archdiocese of Boston. At Catholic Charities, we strive to help people become self-sufficient. To discover more of our work, visit www.ccab.org.

The Catholic Schools Foundation

The Catholic Schools Foundation, Inc. provides programs and services that ensure optimal educational opportunities for all students attending Catholic elementary and secondary schools in the greater Boston area. Much of this work is done through the organization's signature program, the Inner-City Scholarship Fund, which serves disadvantaged students, particularly in communities with high poverty levels.

The Home for Little Wanderers

The Home for Little Wanderers is a nationally renowned, private, non-profit child and family welfare agency providing services to thousands of children and families each year through programs that are measurably changing lives. Our mission is to ensure the healthy behavioral, emotional, social, and educational development of children and families living in at-risk circumstances through an integrated system of prevention, advocacy, research, and a continuum of direct services. With a history dating back to 1799, The Home for Little Wanderers is the oldest child welfare agency in the nation and the largest in New England.

Nativity Preparatory School

The only tuition-free school for boys in the city of Boston, Nativity Prep is celebrating its 25th year serving middle-school students from low-income families that aspire to send their sons to college. Students are taught to prepare, persist, and succeed. Since the school's founding in 1990, more than 99% of graduates have gone on to earn high school diplomas. Four out of five enroll in college. Through its rigorous program of academic study, including a 12.5-hour extended day and four weeks of summer learning, as well as its comprehensive program of graduate support, Nativity Prep closes gaps and opens educational opportunities for underserved students.

Saint John Paul II Catholic Academy

Saint John Paul II Catholic Academy (SJPIICA) was formed in 2008 as part of the Archdiocese of Boston's plan to revitalize inner-city Catholic education. The Academy is the largest elementary school in Boston (private or public), serving nearly 1,300 students in Grades PreK-8 on four campuses in Dorchester (3) and Mattapan (1). Because of its size, complexity and location, the Academy is the flagship pilot school in efforts led by Boston business and civic leaders and educates children in a safe, nurturing, and academically robust environment and in a manner that has proven to be fiscally sound.

Ron Burton Training Village

The mission of the Ron Burton Training Village is to enrich the lives of challenged youth in the areas of dynamic character and leadership development, physical fitness, social and educational advancement, and spiritual growth. In 1985, Ron Burton, Sr. established RBTV in Hubbardston, Massachusetts to build and develop character in the lives of America's youth. Through a rigorous regimen of life-changing spiritual, physical, and educational growth, RBTV focuses individuals toward a positive mindset of love and understanding. RBTV endeavors to inspire young people to succeed in spite of their circumstances and helps them to discover their own God-given potential. RBTV, set within a 305-acre retreat, houses 130 young men each summer over seven years to develop them in all areas of life. RBTV continues that guidance year-round through meetings and events designed to keep each camper connected to the values to which they have committed. In addition to that program, RBTV conducts ancillary weekend retreats and other events to broaden exposure to its core values of love, peace, patience and humility. For further information, visit www.ronburtontrainingvillage.org.

Tenacity

Tenacity offers a school-year Pathway to Post-Secondary Success, which is comprised of three connected programs serving students in Boston Public Schools: Elementary School Program, Middle School Academy, and College Prep & Post-Secondary Services. The Elementary School Program for 4th and 5th graders teaches the basics of tennis while also allowing Tenacity to identify students who would receive the most benefit from the Middle School Academy. The Middle School Academy (MSA) is an intensive 3-year program delivered in partnership with five district schools. Programming focuses equally on literacy and fitness/tennis, while developing life skills and fostering family engagement. MSA graduates continue on with Tenacity's College Prep & Post-Secondary Services, which provides them with academic and social support to succeed in high school and beyond.



A COMPANY CHRISTMAS AT POPS 2014

WITH KEITH LOCKHART AND THE BOSTON POPS ORCHESTRA

TONIGHT'S MENU

Presented by Boston Gourmet Exclusive Caterer for the Boston Symphony Orchestra, Inc.

FIRST COURSE

Corn Panna Cotta with Crisped Shallots Sage and Polenta Madeleine

ENTRÉE

Roasted Beef Tenderloin accompanied by Cherry-Rhubarb Chutney Butternut Squash Panzerotti and Haricots Verts garnished with Carrot Linguine

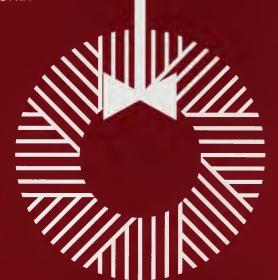
DESSERT

Framed Chocolate and Cream Tart with Caramel Sauce and Shaved Chocolate

Coffee is available at table locations; please ask your server.

Balcony coffee service is available in the O'Block/Kay and Cabot-Cahners Rooms.

The wine for tonight's pre-concert reception and on the Pops tables is generously provided by **W.J. DEUTSCH & SONS, LTD.**



A COMPANY CHRISTMAS AT POPS

December 12, 2013



Members of the A Company Christmas at Pops Committee gather before the pre-concert reception. Front row (left to right): John Hailer, Natixis Global Asset Management; event co-chair David Long, Liberty Mutual Insurance; event co-chair Bob Reynolds, Putnam Investments; Karen Bressler, formerly Reinhart FoodService/AGAR; Mike McShane, Willis of Massachusetts, Inc. Middle row: Bill Teuber, EMC Corporation; John Power, Farley White Interests; Ted Kelly, formerly Liberty Mutual Insurance; Tom May, Northeast Utilities; George Albrecht, Woburn Foreign Motors; Dick Connolly, Morgan Stanley. Back row: Bob Atchinson, Adage Capital Management; Bruce Raphael, Jones Day; Robert Matthews, Citizens Bank; Joe Patton, J.P. Marvel Investment Advisors, Inc.; George Neble, EY.



Guest artist Kristin Chenoweth quizzes members of the Boston Children's Chorus about their favorite activities during the holidays.



John Henry, usually conducting business at the *Boston Globe* and Fenway Park, conducts *Sleigh Ride* with the World Series trophy on stage.



The Boston Red Sox 2013 World Series trophy gleams backstage, flanked by event co-chair Bob Reynolds, Maestro Keith Lockhart, guest artist Kristin Chenoweth, and event co-chair David Long.

31ST ANNUAL

A COMPANY CHRISTMAS AT POPS 2014

WITH KEITH LOCKHART AND THE BOSTON POPS ORCHESTRA

TONIGHT'S PROGRAM



THE BOSTON POPS ORCHESTRA

Keith Lockhart, Conductor • John Williams, Laureate Conductor

A COMPANY CHRISTMAS AT POPS

Wednesday, December 10, 2014, at 8pm

Keith Lockhart conducting with the Tanglewood Festival Chorus, John Oliver, Conductor

| GloriaBas | SS |
|---|-----|
| Hallelujah Chorus, from MessiαhHandel-Moza | irt |
| A Soldier's Carol: The Christmas Truce of 1914Flaherty/Ahrens-Brok KAREN MACDONALD, narrator | าท |
| Veni, Veni, Emmanuelarr. Sebri | ng |
| Waltz of the Snowflakes, from The NutcrackerTchaikovsk | ⟨у |
| A Visit from St. Nicholas ('Twas the Night Before Christmas) | an |
| Sleigh RideAnderso | n |
| INTERMISSION | |
| Merry Christmas, Merry ChristmasWilliams-Bricus | se |

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Michael Feinstein

Selections to be announced from the stage

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31ST ANNUAL

A COMPANY CHRISTMAS AT POPS 2014

WITH KEITH LOCKHART AND THE BOSTON POPS ORCHESTRA

GUEST ARTISTS



MICHAEL FEINSTEIN



Dubbed "The Ambassador of the Great American Songbook," Michael Feinstein has received two Emmy and five Grammy Award nominations. He performs 200-plus shows a year and has appeared at Carnegie Hall, Sydney Opera House, the Hollywood Bowl, the White House, and Buckingham Palace. In 2007 he founded the Michael Feinstein Great American Songbook Initiative, encompassing educational programs, master classes, and the annual High School Vocal Academy and Competition. He also serves on the Library of Congress National Recording Preservation Board. In April 2013 he released a new CD, Change Of Heart: The Songs of André Previn (Concord), in collaboration with the noted composer-conductor-pianist, and featuring Previn songs written (mostly) for motion pictures. Mr.

Feinstein earned his fifth Grammy Award nomination in 2009 for *The Sinatra Project* (also Concord) and subsequently released *The Sinatra Project, Volume II: The Good Life.* His Emmy-nominated TV special about the project aired across the country, and the PBS series *Michael Feinstein's American Songbook* earned the ASCAP Deems Taylor Television Broadcast Award. The series returned in 2013 for a third season, which is now available on DVD. For his nationally syndicated public radio program, "Song Travels," he interviews and performs alongside music luminaries. His new book *The Gershwins and Me*, published by Simon & Schuster in October 2012, comes with a new CD of Gershwin standards performed with pianist Cyrus Chestnut. Other recent CDs include *The Power Of Two* with Cheyenne Jackson, *Cheek To Cheek* with Barbara Cook, and *We Dreamed These Days*, the title song of which was co-written by Mr. Feinstein and Dr. Maya Angelou.

Named Principal Pops Conductor of the Pasadena Pops in 2012, he made his acclaimed conducting debut in June 2013. He also serves as artistic director of the Palladium Center for the Performing Arts, a three-theatre venue in Carmel, Indiana, which is home to an annual international Great American Arts festival, diverse live programming, and a museum. Since 2010 he has been director of the Jazz and Popular Song Series at New York's Jazz at Lincoln Center. He has designed a new piano for Steinway called "The First Ladies," inspired by the White House piano and signed by several former First Ladies. His own record label, Feinery (a Concord Records subsidiary), has released recordings by Mr. Feinstein and by other artists, and also restores recordings and musical broadcasts from the golden age of popular song.

His Manhattan nightclub, Feinstein's at Loews Regency, which presented pop and jazz artists from 1999 to 2012, was closed in December 2012 due to a complete renovation of the Regency Hotel. In May 2013 he opened Feinstein's at the Nikko, in San Francisco's Nikko Hotel. Future plans include reopening in New York at a new location and opening a nightclub in London.

The roots of all this work began in Columbus, Ohio, where Michael Feinstein started playing piano by ear as a five-year-old. After graduating from high school, he worked in local piano bars for two years, moving to Los Angeles when he was twenty. Oscar Levant's widow introduced him to Ira Gershwin in July 1977. Mr. Feinstein became Mr. Gershwin's assistant for six years, gaining access to numerous unpublished Gershwin songs, many of which he has since performed and recorded. Gershwin's influence provided a solid base upon which Feinstein evolved into a captivating performer, composer, and arranger. For more information, please visit www.MichaelFeinstein.com.

TANGLEWOOD FESTIVAL CHORUS

JOHN OLIVER, CONDUCTOR Alan J. and Suzanne W. Dworsky Chair



During the 2014-15 season at Symphony Hall with the Boston Symphony Orchestra, the Tanglewood Festival Chorus sings works by Brahms, Ešenwalds, Harbison, Rachmaninoff, and Syzmanowski. Founded in January 1970 when conductor John Oliver was named Director of Choral and Vocal Activities at the Tanglewood Music Center, the Tanglewood Festival Chorus made its debut that year in a performance of Beethoven's Ninth Symphony with Leonard Bernstein conducting the BSO. Made up of members who donate their time and talent, and formed originally under the joint sponsorship of Boston University and the Boston Symphony Orchestra for performances during the BSO's Tanglewood season, the chorus originally numbered 60 well-trained Boston-area

singers, soon expanded to a complement of 120 singers, and also began playing a major role in the BSO's subscription season, as well as in BSO performances at New York's Carnegie Hall. Now numbering over 300 members, the Tanglewood Festival Chorus performs year-round with the Boston Symphony Orchestra and Boston Pops. The chorus gave its first overseas performances in December 1994, touring with Seiji Ozawa and the BSO to Hong Kong and Japan. It performed with the BSO in Europe under James Levine in 2007 and Bernard Haitink in 2001. In August 2011, with John Oliver conducting and soloist Stephanie Blythe, the Tanglewood Festival Chorus gave the world premiere of Alan Smith's *An Unknown Sphere* for mezzo-soprano and chorus, commissioned by the BSO to mark the TFC's fortieth anniversary. The chorus has made dozens of recordings with the BSO and Boston Pops; performed its Jordan Hall debut program at the New England Conservatory of Music in May 2004; had the honor of singing at Sen. Edward Kennedy's funeral; has performed with the Boston Pops for the Boston Red Sox on Opening Day, and can also be heard on several movie soundtracks.

John Oliver founded the Tanglewood Festival Chorus in 1970 and has since prepared the TFC for more than 1000 performances, including appearances with the Boston Symphony Orchestra at Symphony Hall, Tanglewood, Carnegie Hall, and on tour in Europe and the Far East, as well as with visiting orchestras and as a solo ensemble. Occupant of the BSO's Alan J. and Suzanne W. Dworsky Chair for Voice and Chorus, he made his Boston Symphony conducting debut at Tanglewood in August 1985, led subscription concerts for the first time in December 1985, later returning to the Tanglewood podium several times. In February 2012, replacing Kurt Masur, he led the BSO and Tanglewood Festival Chorus in subscription performances of Beethoven's Missα Solemnis, subsequently repeating that work with the BSO and TFC for his Carnegie Hall debut that March. In addition to his work with the Tanglewood Festival Chorus and Tanglewood Music Center, Mr. Oliver has held posts as conductor of the Framingham Choral Society, as a member of the faculty and director of the chorus at Boston University, and for many years on the faculty of MIT, where he was lecturer and then senior lecturer in music. While at MIT, he conducted the MIT Glee Club, Choral Society, Chamber Chorus, and Concert Choir. In 1977 he founded the John Oliver Chorale, which performed a wide-ranging repertoire. Mr. Oliver has appeared as a guest conductor with the New Japan Philharmonic and Shinsei Chorus, the Berkshire Choral Institute, and the Montreal Symphony Orchestra.

THE BOSTON POPS

Affectionately known as "America's Orchestra," the Boston Pops is the most recorded and arguably the most beloved orchestra in the country, beginning with the establishment of the modern-era Pops by Arthur Fiedler and continuing through the innovations introduced by John Williams and the new-millennium Pops spearheaded by Keith Lockhart. With the 125th anniversary season in 2010, the Boston Pops reached a landmark moment in a remarkable history that began with its founding in 1885. Four years earlier, in 1881, Civil War veteran Henry Lee Higginson founded the Boston Symphony Orchestra, calling its establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances would provide year-round employment for his musicians. The "Promenade Concerts," as they were originally called, were soon informally known as "Popular Concerts," which eventually became shortened to "Pops," the name officially adopted in 1900.

Some people may not realize that there were 17 Pops conductors, beginning with the German Adolf Neuendorff, who preceded Arthur Fiedler, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), he established the Boston Pops as a national icon. When **John Williams** (1980-1993) succeeded Arthur Fiedler in 1980, he was the most highly-acclaimed composer in Hollywood, and today, with 49 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling recordings for the Philips and Sony Classical labels, broadened and updated the Pops repertoire, and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. Having led nearly 1,600 Boston Pops concerts, Keith Lockhart (1995present) celebrates his 20th anniversary as Boston Pops Conductor in 2015. In response to the everdiversifying trends in music, Keith Lockhart has taken the Pops in new directions, creating programs that reach out to a broader and younger audience by presenting artists—both established performers and rising stars-from virtually every corner of the entertainment world, all the while maintaining the Pops' appeal to its core audience. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast of the Fourth-of-July spectacular, and the release of the Boston Pops' first self-produced and self-distributed recordings.



KEITH LOCKHART

Julian and Eunice Cohen Boston Pops Conductor



Keith Lockhart became the twentieth conductor of the Boston Pops in 1995, adding his artistic vision to the Pops tradition established by his predecessors John Williams and Arthur Fiedler. Mr. Lockhart holds the Julian and Eunice Cohen Boston Pops Conductor chair, and in 2015 celebrates his twentieth anniversary as Boston Pops Conductor. He has worked with a wide array of established artists from virtually every corner of the entertainment world, while also promoting programs that focus on talented young musicians from the Tanglewood Music Center, Boston Conservatory, and Berklee College of Music. During his twenty-year tenure, he has conducted nearly 1,600 Boston Pops concerts and introduced the innovative JazzFest and EdgeFest series, featuring prominent jazz and

indie artists performing with the Pops. Mr. Lockhart has also introduced concert performances of full-length Broadway shows, including Rodgers and Hammerstein's Carousel and Stephen Sondheim's A Little Night Music, and the PopSearch and High School Sing-Off competitions. Under his leadership, the Boston Pops has commissioned several new works—including The Dream Lives On, a tribute to the Kennedy brothers, which was premiered in May 2010 during the Pops' 125th anniversary season—and dozens of new arrangements.

Audiences worldwide love Keith Lockhart's inimitable style, expressed not only through his consummate music-making, but also by his unique ability to speak directly to the audience about the music to which he feels so passionately committed. He and the Boston Pops have released five selfproduced recordings-2013's A Boston Pops Christmas-Live from Symphony Hall, as well as Sleigh Ride, America, Oscar & Tony, and The Red Sox Album—and also recorded eight albums with RCA Victor— Runnin' Wild: The Boston Pops Play Glenn Miller, American Visions, the Grammy-nominated The Celtic Album, Holiday Pops, A Splash of Pops, Encore!, the Latin Grammy-nominated The Latin Album, and My Favorite Things: A Richard Rodgers Celebration. Mr. Lockhart has made 75 television shows with the Boston Pops, including a 2009 concert featuring jazz trumpeter Chris Botti, and special guests Sting, John Mayer, and Steven Tyler, and the annual Boston Pops Fireworks Spectacular, broadcast nationally for many years on the A&E and CBS television networks. He has also led many Holiday Pops telecasts, as well as 38 new programs for PBS's Evening αt Pops (1970-2004). The 2015 "Very Best of the Boston Pops" tour of the southeastern United States is his 40th national tour with the Pops. He has also led Boston Pops concerts at Carnegie Hall and Radio City Music Hall, and brought the music of "America's Orchestra" overseas in four tours of Japan and Korea. Mr. Lockhart has led the Boston Pops in the national anthem for numerous major sports events.

Keith Lockhart currently serves as principal conductor of the BBC Concert Orchestra in London, which he led in the June 2012 Diamond Jubilee Concert for Queen Elizabeth II, and as artistic director of the Brevard Music Center summer institute and festival in North Carolina. He has appeared as a guest conductor with virtually every major symphonic ensemble in North America, as well as several in Asia and Europe. He was music director of the Utah Symphony from 1998 to 2009, and led that orchestra in performances at the 2002 Olympic Games, as well as on its first European tour in two decades. Prior to coming to Boston, he was the associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, as well as music director of the Cincinnati Chamber Orchestra.

Born in Poughkeepsie, NY, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University and Carnegie Mellon University, and honorary doctorates from several American universities. Visit keithlockhart.com for further information.

BOSTON POPS ORCHESTRA

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A COMPANY CHRISTMAS AT POPS 2014

WITH KEITH LOCKHART AND THE BOSTON POPS ORCHESTRA

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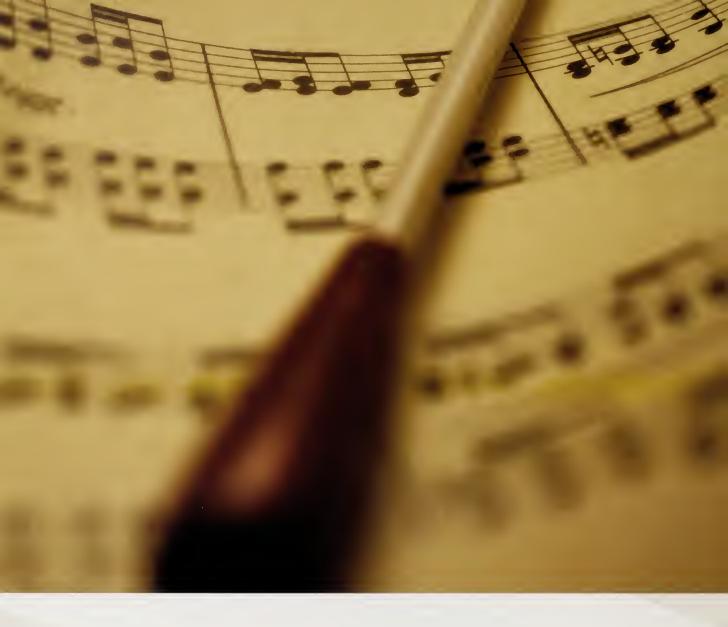
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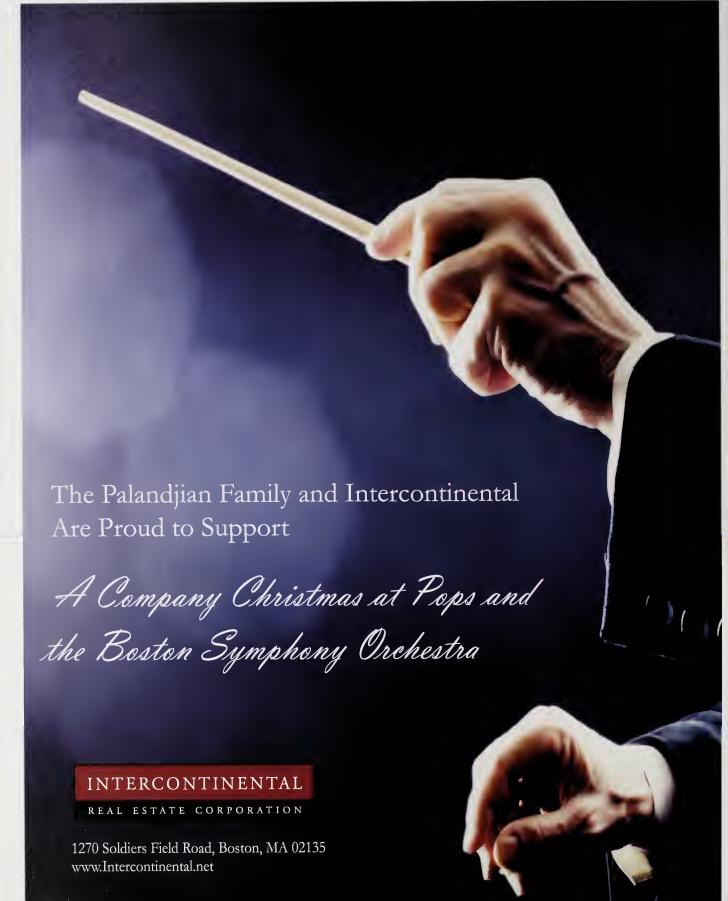


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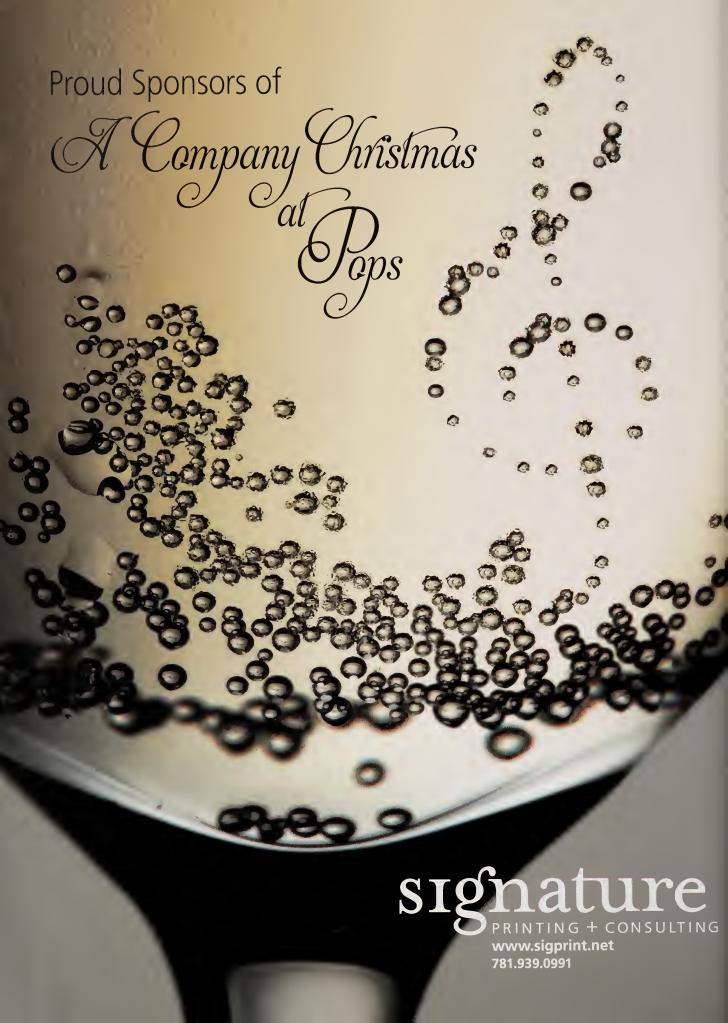
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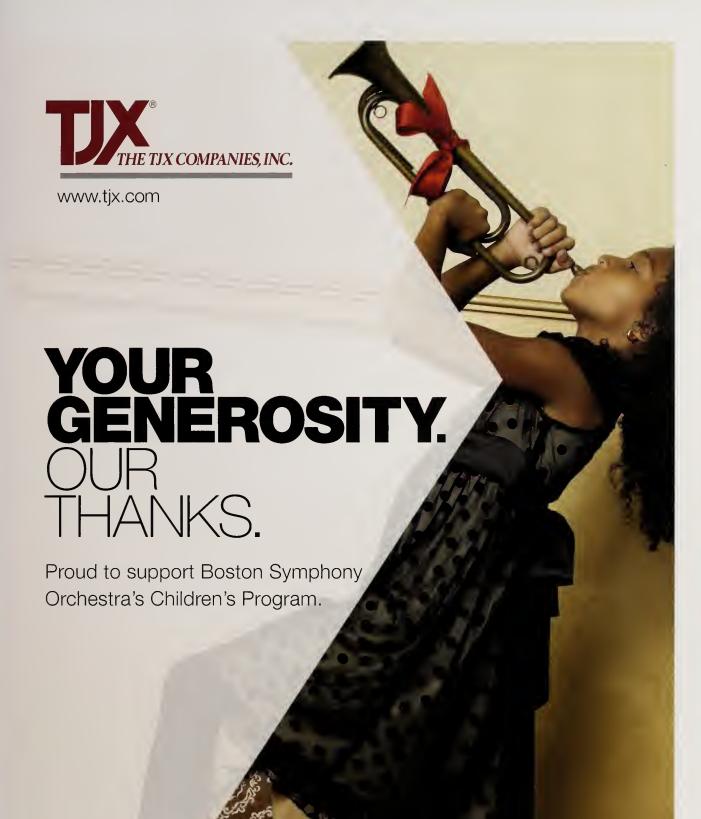
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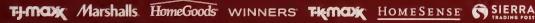
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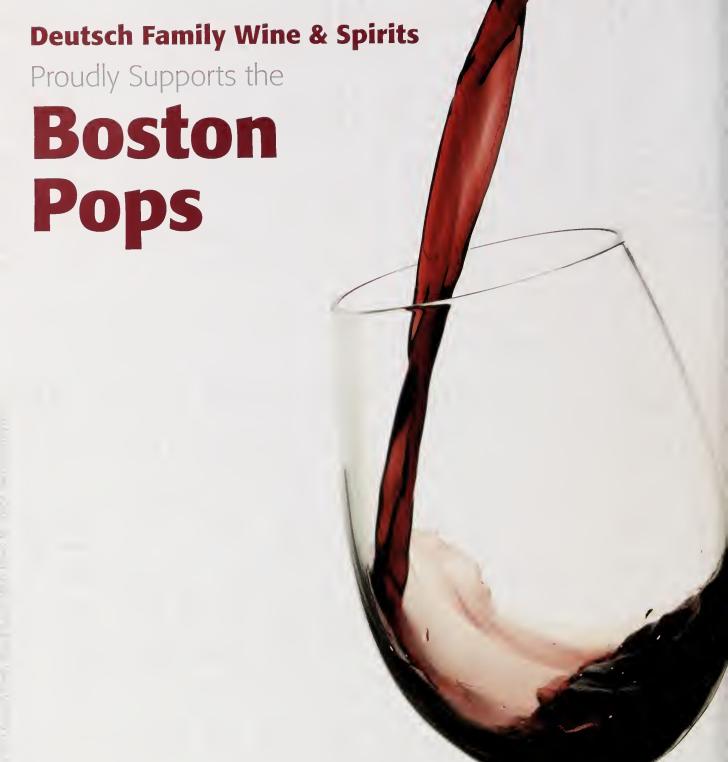














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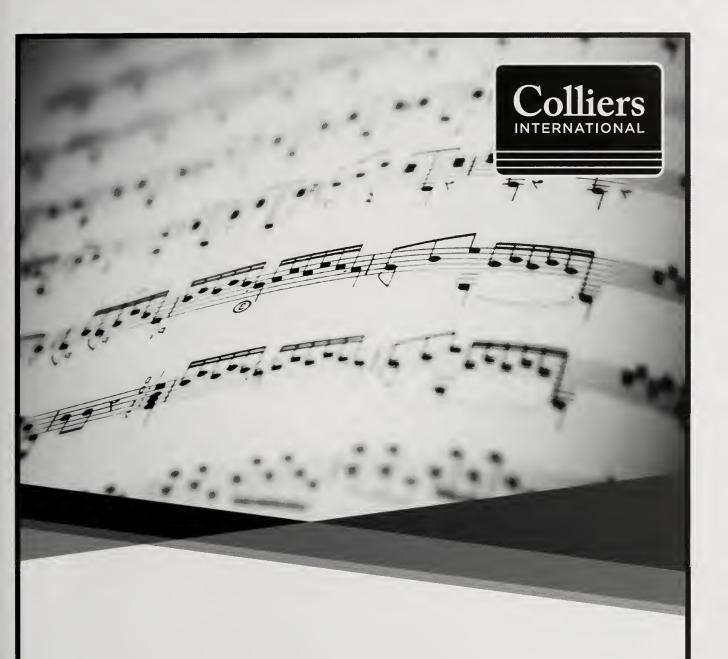




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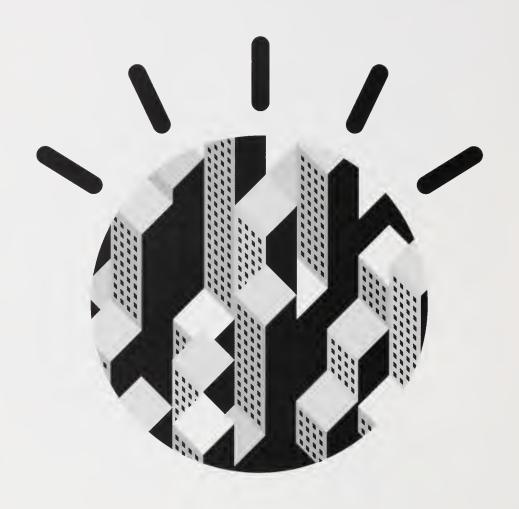
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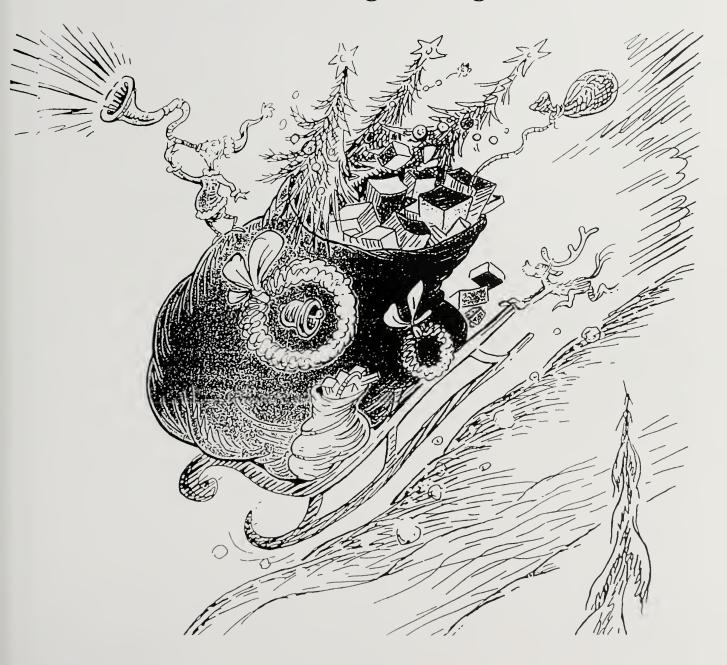
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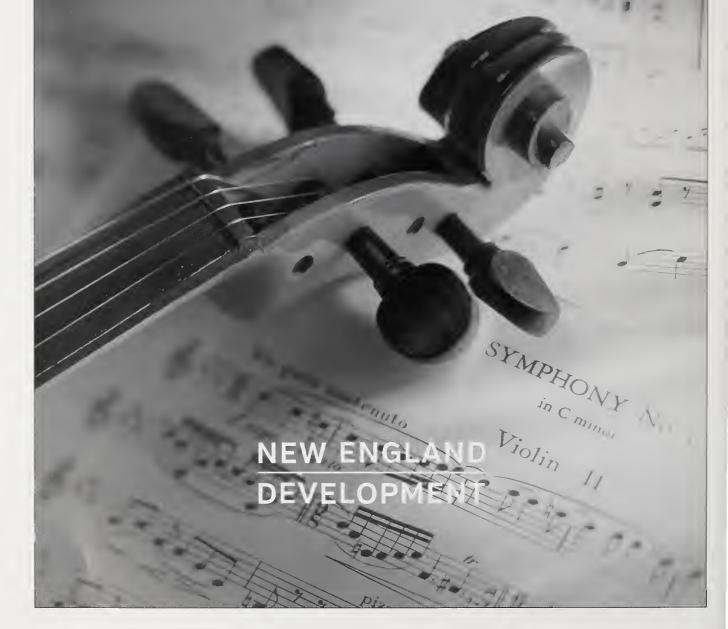
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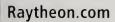


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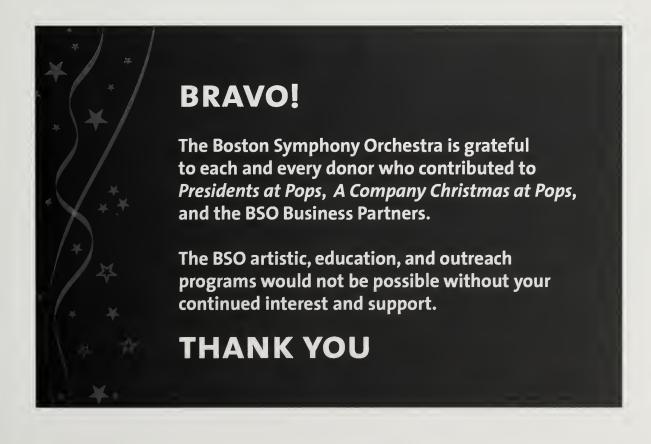


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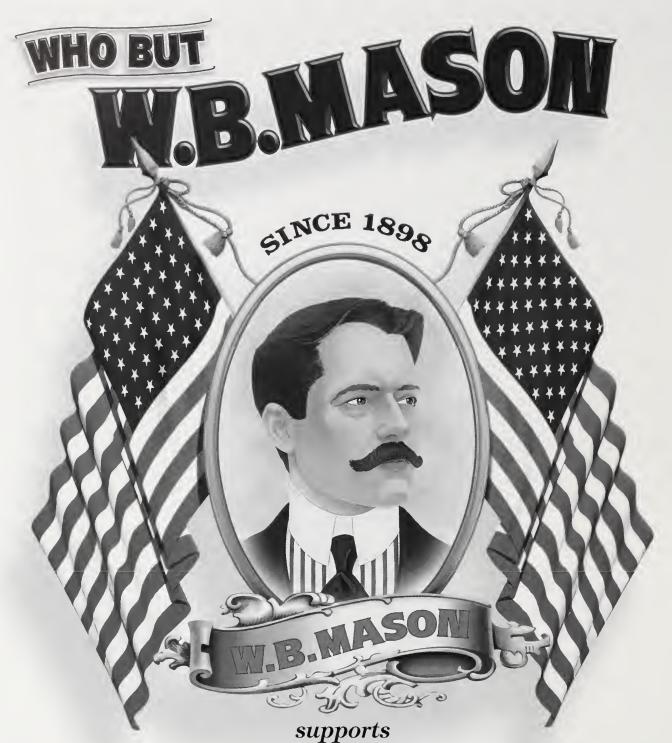
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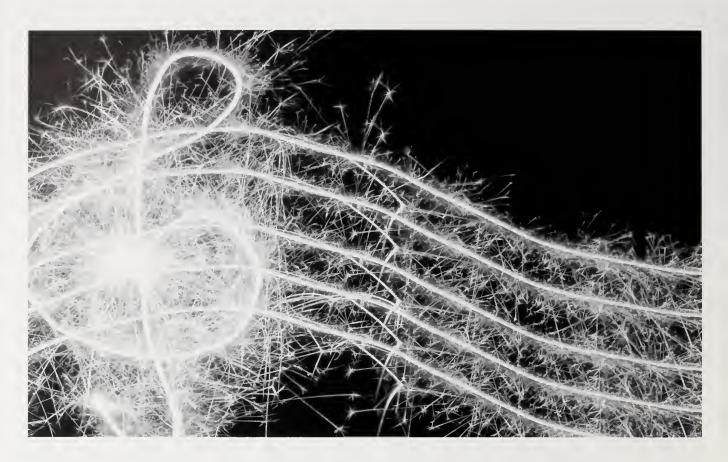
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